

The hieroglyphics of Horapollo Nilous / [Tr.] by A.J. Cory.

Contributors

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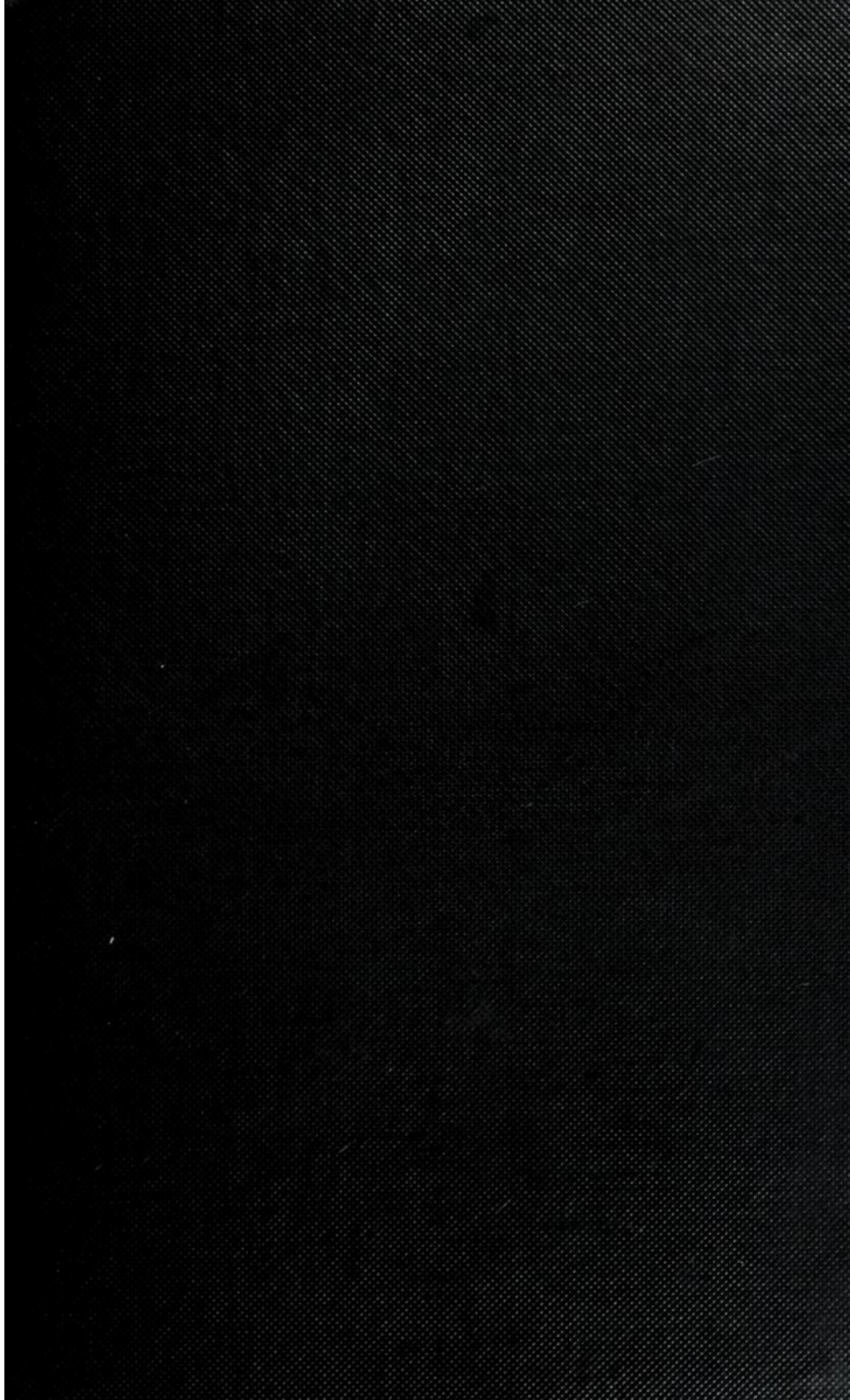
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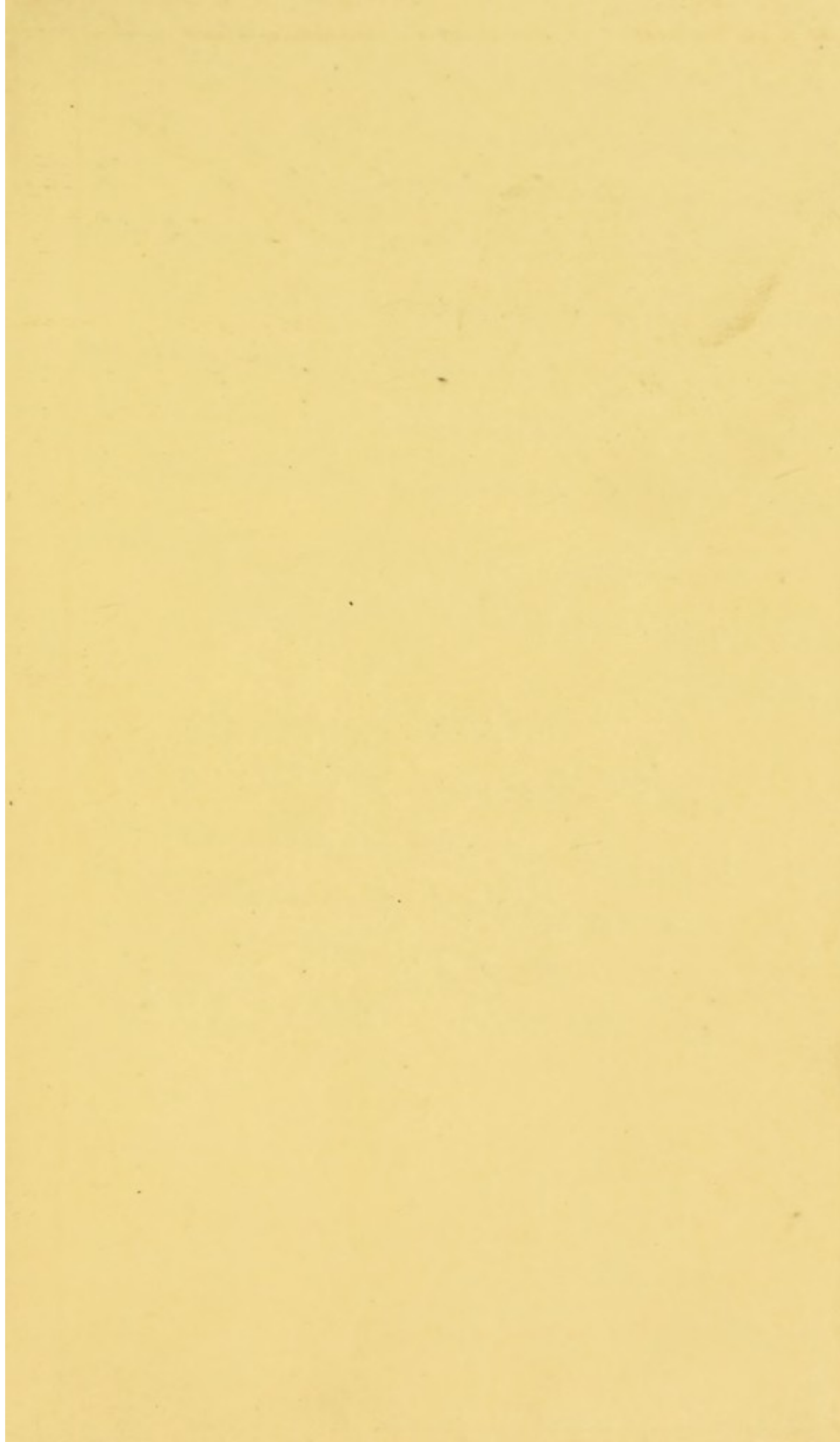


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we find some imperfect hints
of a partial knowledge of the
sense of the hieroglyphics,
in the puerile work of Horapollo
which is much more like a
collection of conceits & enigmas
than an explanation of a real
system of serious literature

— scattered truths confounded
with a multitude of false
assertions —


Dr Thomas Young.

Account of recent discoveries
in hieroglyphic literature &
Egyptian Antiquities —

8vo. Murray - 1823 - p. 3 -

THE
HIEROGLYPHICS
OF
HORAPOLLO NILOUS

LONDON :
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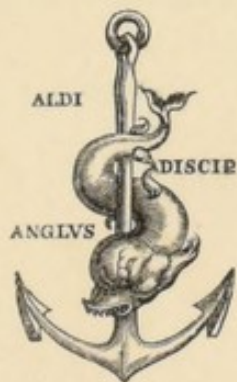
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THE
HIEROGLYPHICS
OF
HORAPOLLO NILOUS

BY
ALEXANDER TURNER CORY

FELLOW OF PEMBROKE COLLEGE
CAMBRIDGE



LONDON
WILLIAM PICKERING

M DCCC XL



TO
LORD PRUDHOE,

THIS WORK

IS RESPECTFULLY INSCRIBED BY

HIS MOST OBEDIENT

SERVANT,

A. T. CORY.

PREFACE.

FOR some years past an ardent spirit of enquiry has been awakened with regard to the interpretation of the hieroglyphics inscribed upon the monuments of Egypt. For ages, these had been looked upon as the depositories to which had been committed the religion arts and sciences of a nation once pre-eminent in civilization. Attempts had been continually made to penetrate the darkness, but without the slightest success, till the great discovery of Dr. Young kindled the light, with which the energetic and imaginative genius of Champollion, and the steady industry and zeal of his fellow labourers and successors, have illustrated almost every department of Egyptian antiquity, and rendered the religion and arts, and manners of that country, almost as familiar to us as those of Greece and Rome; and revived the names and histories of the long-forgotten Pharaohs.

The ill success of every previous attempt, may in a great measure, be attributed to the scanty

remnants of Egyptian literature that had survived, and the neglect into which the sacred writings of Egypt had fallen, at the time when Eusebius and several of the fathers of the Christian church turned their attention to antiquity.

The ravages of the Persians had scattered and degraded the priesthood of Egypt, the sole depositories of its learning. But the fostering care of the Ptolemies reinstated them in splendour, and again established learning in its ancient seat. The cultivation of the sacred literature and a knowledge of hieroglyphics continued through the whole of the Greek dynasty, although the introduction of alphabetic writing was tending gradually to supersede them. Under the Roman dominion and upon the diffusion of Christianity they further declined; but the names of Roman emperors are found inscribed in hieroglyphic characters, down to the close of the second century, that of Commodus being, we believe, the latest that appears. During the two centuries that succeeded, the influence of Christianity, and the establishment of the Platonic schools at Alexandria, caused them to be altogether neglected.

✓ At the beginning of the fifth century, Horapollo, a scribe of the Egyptian race, and a native of Phænebythis, attempted to collect and perpetuate

in the volume before us, the then remaining, but fast fading knowledge of the symbols inscribed upon the monuments, which attested the ancient grandeur of his country. This compilation was originally made in the Egyptian language; but a translation of it into Greek by Philip has alone come down to us, and in a condition very far from satisfactory. From the internal evidence of the work, we should judge Philip to have lived a century or two later than Horapollo; and at a time when every remnant of actual knowledge of the subject must have vanished. He moreover, expressly professes to have embellished the second book, by the insertion of symbols and hieroglyphics, which Horapollo had omitted to introduce; and appears to have extended his embellishments also to the first book. Nevertheless, there is no room to doubt but that the greater portion of the hieroglyphics and interpretations given in that book, as well as some few in the second book, are translated from the genuine work of Horapollo, so far as Philip understood it: but in all those portions of each chapter, which pretend to assign a reason why the hieroglyphics have been used to denote the thing signified, we think the illustrations of Philip may be detected.

In the first stages of hieroglyphical interpreta-

tion, this work afforded no inconsiderable light. But upon the whole, it has scarcely received the attention which it may justly claim, as the only ancient volume entirely devoted to the task of unravelling the mystery in which Egyptian learning has been involved; and as one, which in many instances, unquestionably contains the correct interpretations. In the present edition of the work, where any interpretations have been ascertained to be correct, the chapter has been illustrated by the corresponding hieroglyphic. In those cases where the hieroglyphic is mentioned, but an incorrect interpretation assigned, engravings have been given of it, as well as of the hieroglyphic corresponding to such interpretation, wherever these have been ascertained: and they have been inserted in the hope that they may lead persons better acquainted with the subject to discover more accurate meanings than we have been able to suggest.

Among the engravings is inserted a complete Pantheon of the great gods and goddesses of Egypt—Khem, of whom Osiris is a form, is the great deity corresponding to the Indian Siva, and the Pluto of the Greeks—Phtha, of whom Horus is another form, is the Indian Brahma, and Greek Apollo—and Kneph is the counterpart of Vishnu and Jupiter—Isis, of Vesta—Hathor, of Venus—

Neith, of Minerva—and Thoth, of whom Anubis is another form,* is the origin of Mercury.

In this edition, the best text that could be found has been adopted, and in no instance has any emendation been hazarded without express authority; and our own suggestions have throughout been inserted in the notes, or within parentheses. And at the end will be found an index of the authors and manuscripts referred to, as well as the celebrated passages of Porphyry and Clemens relating to Hieroglyphical interpretation.

To Lord Prudhoe, at whose request and expense this work has been completed, and by whom also a very considerable part of the illustrations has been furnished, I beg to return my most sincere thanks. To Sir Gardner Wilkinson's published works I am much indebted, as well as to his assistance in the progress of the work; also to the kindness of Messrs. Burton, Bonomi, Sharpe, and Birch, who have respectively supplied several additional illustrations. But for more convenient reference, I have generally cited Mr. Sharpe's vocabulary, in which are comprised in a condensed form almost all the established discoveries of his predecessors.

The edition of Horapollo by Dr. Leemans has

* See I. P. Cory's *Mythological and Chronological Inquiries*.

afforded some illustrations, and several of the various readings subjoined ; and it is with great pleasure that the reader is referred to that work for almost every passage contained in ancient authors which has any bearing upon the subject. The kindness of Mr. Bonomi, in executing designs for all the engravings, and of Mr. J. A. Cory, for the frontispiece and plates at the end, I beg with many thanks to acknowledge : and to Mr. I. P. Cory I am indebted for much assistance throughout the whole progress of the work, both in the translation and the notes, and in furnishing many of the illustrations and elucidations of some of the very obscure passages that occur throughout the work ; and also for the labour of correcting much of the press, which he undertook for me while unavoidably engaged in other pursuits.

In conclusion, I beg to state, that upon myself must rest the responsibility of all the errors and deficiencies in the work, which I feel convinced cannot but be many ; I trust, however, that they will in general be found comparatively unimportant.

Pembroke College, 1840.

HORAPOLLO.

ΩΡΑΠΟΛΛΩΝΟΣ ΝΕΙΛΩΟΥ

ΙΕΡΟΓΛΥΦΙΚΑ

Α ΕΞΗΝΕΓΚΕ ΜΕΝ ΑΥΤΟΣ ΑΙΓΥΠΤΙΑΙ ΦΩΝΗΙ,

ΜΕΤΕΦΡΑΣΕ ΔΕ ΦΙΛΙΠΠΟΣ ΕΙΣ ΤΗΝ

ΕΛΛΑΔΑ ΔΙΑΛΕΚΤΟΝ.

THE HIEROGLYPHICS OF
HORAPOLLO NILOUS

WHICH HE PUBLISHED IN THE EGYPTIAN TONGUE,
AND WHICH PHILIP TRANSLATED INTO
THE GREEK LANGUAGE.

N. B. The inverted commas in the text denote the parts which have been already recognized in the hieroglyphics : and the Italics between the text and notes refer to the hieroglyphical illustrations.

H O R A P O L L O.

BIBΛION ΠΡΩΤΟΝ.

BOOK I.

I. HOW THEY DENOTE ETERNITY.



ά. Πῶς αἰῶνα σημαίνουσι.

Αἰῶνα σημαίνοντες, ἥλιον καὶ σελήνην γράφουσι, διὰ τὸ αἰώνια εἶναι στοιχεῖα· αἰῶνα δ' ἐτέρως γράψαι βουλόμενοι, ὅφιν ζωγρα-

To denote *Eternity** they depict the SUN and MOON, because their elements are eternal. But when they would 'represent *Eternity** diffe-

I. Denotes *Eternal*.

II. Head of a God with the Basilisk upon it. The basilisk often passes over the head, and is occasionally found passing round it.

III. Denotes *Immortality*.—Sharpe, 186, 191.

* Eternal power?—a definite period?—an age?

φοῦσιν, ἔχοντα τὴν οὐρὰν ‘rently, they delineate a SER-
 ὑπὸ τὸ λοιπὸν σῶμα κρυπ- ‘PENT with its tail covered by
 τομένην, ὃν καλοῦσιν Αἰ- ‘the rest of its body: the
 γύπτιοι Οὐραῖον,† ὃ ἔστιν ‘Egyptians call this Ouraius,†
 Ἑλληνιστὶ βασιλίσκον.‡ ‘which in the Greek language
 ὄνπερ χρυσοῦν ποιοῦντες, ‘signifies Basilisk:‡ And they
 θεοῖς περιτιθέασιν. αἰῶνα ‘place golden figures of it
 δὲ λέγουσιν Αἰγύπτιοι διὰ ‘round the Gods. The Egyp-
 τοῦδε τοῦ ζώου δηλοῦσ- tians say that Eternity is re-
 θαι·§ ἐπειδὴ τριῶν γενῶν presented by this animal; be-
 ὄφρων καθεστώτων τὰ μὲν cause of the three existing
 λοιπὰ, θνητὰ ὑπάρχει, species of serpents, the others
 τοῦτο δὲ μόνον ἀθάνατον· are mortal, but this alone is
 ὃ καὶ προσφυσῆσαν* ἑτέρῳ immortal; and ¶ because it
 παντὶ ζῳῷ δίχα καὶ|| τοῦ destroys any other animal by
 δακεῖν, ἀναιρεῖ. ὅθεν ἐπει- merely breathing upon it even
 δὴ δοκεῖ ζωῆς καὶ θανάτου without biting. And hence,
 κυριεύειν, διὰ τοῦτο αὐτὸν inasmuch as it thus appears to
 ἐπὶ τῆς κεφαλῆς τῶν θεῶν have power over life and death,
 ἐπιτιθέασιν. they place it upon the head of
 the Gods.

† OYPO, in Coptic, signifies a king. Jab. Champ. Tat.—Morell suggests Οὐβαῖος, as a derivative from ⲓⲁ , *Ob*, a serpent.

‡ The Cobra Capella.—Hasselquist is in error when he says that the Arabs call this serpent Haje. They call it Nasher: and Haiyeh or Hayyeh is a general name for a serpent.

§ Par. A and B omit.

* Kircher suggests, “By the hiss.”—See also Sanchoniatho Eus. Pr. Ev. lib. i. c. 10.

|| Ald. om. καί.

¶ Qy. insert “Power?”

II. HOW THE UNIVERSE.



β'. Πῶς κόσμον.

Κόσμον βουλόμενοι γρά-
ψαι, ὅφιν ζωγραφοῦσι τὴν
ἑαυτοῦ ἐσθίοντα οὐρανόν, ἐσ-
τιγμένον φολίσσι ποικίλαις.
διὰ μὲν τῶν φολίδων αἰνιτ-
τόμενοι τοὺς ἐν τῷ κόσμῳ
ἀστέρας. βαρύτετατον δὲ τὸ
ζῶον, καθάπερ καὶ ἡ γῆ.
λειότατον δὲ, ὥσπερ ὕδωρ.
καθ' ἕκαστον δὲ ἐνιαυτὸν
τὸ γῆρας ἀφείς, ἀποδύε-
ται. καθ' ὃ καὶ ὁ ἐν τῷ
κόσμῳ ἐνιαύσιος χρόνος

When they would represent
the *universe*, they delineate a
SERPENT bespeckled with va-
riegated scales, devouring its
own tail; by the scales in-
timating the stars in the uni-
verse. The animal is also ex-
tremely heavy, as is the earth,
and extremely slippery, like
the water: moreover, it every
year puts off its old age with
its skin, as in the universe the
annual period effects a corres-

I. II. III. *The three species of serpents found upon the monuments.*

The figures of the god Atmou sometimes exhibit instances of a serpent with its tail in its mouth. See Pl. I. fig. 1. Perhaps the nearest known approximation to the text is the serpent running round the lid of the sarcophagus of Ramesses III. at Cambridge, which rests its head upon its tail, and may indicate the Universe.

ἐναλλαγὴν ποιούμενος, νεάζει. τὸ δὲ ὡς τροφῇ χρῆσθαι τῷ ἑαυτοῦ σώματι, σημαίνει, τὸ πάντα ὅσα ἐκ τῆς θείας προνοίας ἐν τῷ κόσμῳ γεννᾶται, ταῦτα πάλιν καὶ τὴν μείωσιν εἰς αὐτὸν* λαμβάνειν.

ponding change, and becomes renovated. And the making use of its own body for food implies, that all things whatsoever, that are generated by divine providence in the world, undergo a corruption* into it again.

III. HOW A YEAR.



γ'. Πῶς ἐνιαυτόν.

Ἐνιαυτόν δὲ βουλόμενοι
δηλῶσαι, Ἰσιν, τουτέστι γυναικὶ
' When they would represent
' sent a year, they delineate

I. A year.

II. Isis Sothis, from the ceiling of the Ramesseion.

III. The palm branch, on which Thoth measures time.

* De Pauw proposes εἰς αὐτὸ, or εἰς αὐτὰ, which Leemans adopts. But it simply refers to the ancient doctrine of Generation and Corruption. See Arist. de Gen. et Cor.

ναῖκα ζωγραφοῦσιν. τῷ δὲ αὐτῷ, καὶ τὴν θεὸν σημαίνουσιν. Ἰσις δὲ παρ' αὐτοῖς ἐστὶν ἀστήρ, Αἰγυπτιστὶ καλούμενος Σῶθις, Ἑλληνιστὶ δὲ Ἀστροκύων,* ὃς καὶ δοκεῖ βασιλεύειν τῶν λοιπῶν ἀστέρων· ὅτε μὲν μείζων, ὅτε δὲ ἥσων ἀνατέλλων· καὶ ὅτε μὲν λαμπρότερος, ὅτε † δὲ, οὐχ οὕτως. ἔτι δὲ καὶ διότι κατὰ τὴν τούτου τοῦ ἀστρου ἀνατολὴν, σημειούμεθα περὶ πάντων τῶν ἐν τῷ ἐνιαυτῷ μελλόντων τελεῖσθαι. ‡ διόπερ οὐκ ἀλόγως τὸν ἐνιαυτὸν, Ἰσιν λέγουσιν. καὶ ἑτέρως δὲ ἐνιαυτὸν γράφοντες, φοίνικα ζωγραφοῦσι, διὰ τὸ δένδρον τοῦτο μόνον τῶν ἄλλων κατὰ τὴν ἀνατολὴν τῆς σελήνης, μίαν βᾶιν γεν-

‘ Isis, i. e. a woman. By the
‘ same symbol they also repre-
‘ sent the goddess. Now Isis
‘ is with them a star, called
‘ in Egyptian, Sothis, but in
‘ Greek Astrocyon, [the Dog-
‘ star]; which seems also to
‘ preside over the other stars, in-
‘ asmuch as it sometimes rises
‘ greater, and at other times less;
‘ sometimes brighter, and at
‘ other times not so; and more-
‘ over, because according to
‘ the rising of this star we
‘ shew all the events of the
‘ ensuing year :‡ therefore not
‘ without reason do they call
‘ the year Isis. When they
‘ would represent the year
‘ otherwise, they delineate a
‘ PALM TREE § [BRANCH], be-
‘ cause of all others this tree
‘ alone at each renovation of the

* Ἀστροκύων, Par C. Ald. Merc. Treb.

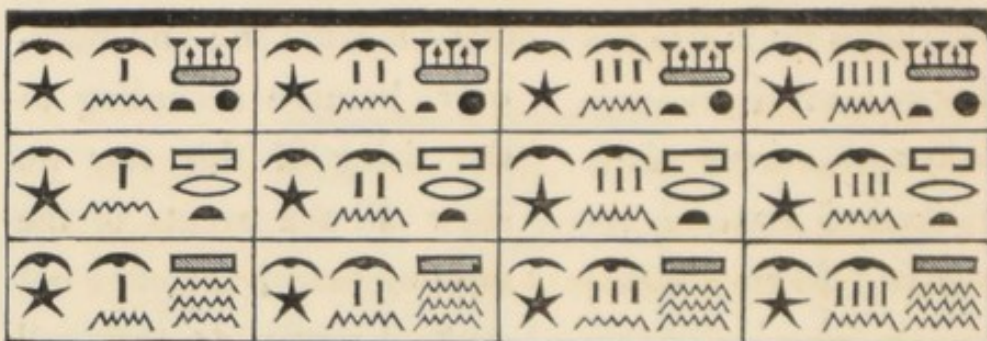
† ἔσθ' ὅτε, Mor. Par A. B.

‡ Regulate the calendar.

§ Qy. A palm branch, Sharpe, 636. Clemens Alex. describing a procession, states that the Horoscopus carries a φοίνικα, which evidently must imply a palm branch. See passage of Clemens in the Appendix.

ναν, ὡς ἐν ταῖς δώδεκα moon produces one additional
 βάϊσιν* ἐνιαυτὸν ἀπαρτί- branch, so that in twelve
 ζεσθαι. branches the year is completed.

IV. HOW A MONTH.



δ. Πῶς μῆνα.

Μῆνα δὲ γράφοντες, ‘To represent a *month* they
 βάϊνζωγραφοῦσιν, ἢ σελή- ‘delineate a PALM BRANCH,
 νην ἐπεστραμμένην εἰς τὸ or, the MOON INVERTED.

I. II. A month.

III. The twelve months, divided into three seasons :

Season of Vegetation.

Thoth. Paophi. Hathor. Choiak.

Season of Harvest.

Toby. Mechir. Phamenoth. Pharmuthi.

Season of Inundation.

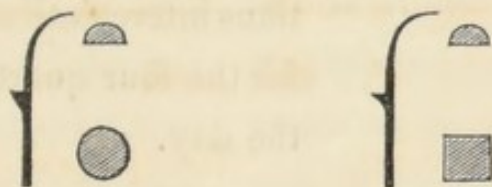
Pachon. Paoni. Epiphi. Messori.

* Ald. Par C. Merc.—βάειν, al.

κάτω. βάϊν μὲν, τῆς προ-
 ειρημένης ἐπὶ τοῦ φοίνικος
 αἰτίας χάριν* σελήνην δὲ
 ἐπεστραμμένην εἰς τὸ κά-
 τω, ἐπειδὴ φασιν, ἐν τῇ ἀν-
 ατολῇ πεντεκαίδεκα μοι-
 ρῶν ὑπάρχουσιν,† πρὸς
 τὸ ἄνω τοῖς κέρασιν ἐσχη-
 ματίσθαι ἐν δὲ τῇ ἀπο-
 κρούσει, τὸν ἀριθμὸν τῶν
 τριάκοντα ἡμερῶν πλη-
 ρώσασαν, εἰς τὸ κάτω
 τοῖς κέρασι νεύειν.

A palm branch for the reason
 before mentioned respecting
 the palm tree; and the moon
 inverted, because they say,
 that, in its increase, when it
 has come to fifteen degrees,* it
 appears in figure with its horns
 erect; and in its decrease, after
 having completed the number
 of thirty days,‡ it sets with its
 horns inverted.

V. HOW THE CURRENT OR CIVIL YEAR.



Ε'. Πῶς τὸ ἐνιστάμενον ἔτος.

Ἔτος τὸ ἐνιστάμενον ‘To represent the *current*
 γράφοντες, τέταρτον ἀρ- ‘*year*, they depict [with the
 ρας γράφουσιν. ἔστι δὲ ‘sign of the year?] the fourth

1. Year as used in dates that refer to the reigns of kings
 or ages of individuals.

II. Year as an interval of time.—Sh. 634, 635.

* During the first fifteen days?

† Aug. Mor. Par A. Merc.—μοῖραι ὑπάρχουσι, al.

‡ During the last fifteen days.

μέτρον γῆς ἡ ἄρουρα, πη-
χῶν ἑκατόν. βουλόμενοί τε
ἔτος εἰπεῖν, τέταρτον λέ-
γουσιν. ἐπειδὴ φασὶ κατὰ
τὴν* ἀνατολὴν τοῦ ἄστρου
τῆς Σώθewς,† μέχρι τῆς
ἄλλης ἀνατολῆς, τέταρτον
ἡμέρας προστίθεσθαι, ὡς
εἶναι τὸ ἔτος τοῦ θεοῦ, τρι-
ακοσίων ἐξήκοντα πέντε
ἡμερῶν.‡ ὅθεν καὶ διὰ τε-
τραετηρίδος περισσὴν ἡμέ-
ραν ἀριθμοῦσιν Αἰγύπτιοι·
τὰ γὰρ ἑτέσσαρα τέταρ-
τα ἡμέραν ἀναρτίζει.

‘ part of an ARURA : now the
Arura is a measure of land of
an hundred cubits. And when
they would express a year
they say a *quarter* [add the
quarter?]:¶ for they affirm
that in the rising of the star
Sothis,† the fourth part of a
day intervenes between the
(completion of the solar year
and the) following rising (of
the star Sothis), because the
year of the God [the solar
year] consists of only 365
days;‡ hence in the course of
each tetraeterid|| the Eryp-
tians intercalate an entire day,
for the four quarters complete
the day.

* Par A. B. om. τῇν.

¶ Substitute a square ?

† i. e. calculating according to Sothic time.

‡ Salm. and De Pauw suggest, and Leem has ventured to insert
in the text, καὶ τετάρτου, i. e. and a quarter, which entirely destroys
the passage. Mr. Wilkinson says, “ They had two years, one in-
tercalated, the other not : the former was calculated from the Heli-
acal rising of the Dogstar, to that of the ensuing year, and was
hence called the *Sothic year* : it had also the name of *Squared year*,
from the intercalation ; and when expressed in hieroglyphics a
square is placed instead of the globe of the solar year, which last
was used in the dates of their tablets, that refer to the reigns of
kings or ages of individuals.” Mat. Hier. part ii. p. 134.

§ δέ. Al.

|| The period of four Julian years.

VI. WHAT THEY SIGNIFY BY DELINEATING A HAWK.



ς'. Τί δηλοῦσιν ἱέρακα γράφοντες.

Θεὸν βουλόμενοι σημῆ-
ναι, ἢ ὕψος, ἢ ταπείνωσιν,
ἢ ὑπεροχὴν, ἢ αἷμα, ἢ
νίκην, [ἢ Ἄρεα, ἢ Ἀφρο-
δίτην,]* ἱέρακα ζωγραφοῦ-
σι. Θεὸν μὲν, διὰ τὸ πο-
λύγονον εἶναι τὸ ζῶον, καὶ
πολυχρόνιον· ἔτι γὰρ μὲν,
ἐπεὶ καὶ δοκεῖ εἰδῶλον ἡλί-
ου ὑπάρχειν, παρὰ πάντα
τὰ πετεινὰ πρὸς τὰς αὐ-
τοῦ ἀκτῖνας ὀξυωποῦν· ἀφ'
οὗ καὶ οἱ ἰατροὶ πρὸς ἱάσιν
ὀφθαλμῶν τῇ ἱερακίᾳ βο-
τάνῃ χρῶνται· ὅθεν καὶ
τὸν ἥλιον ὡς κύριον ὄντα

When they would signify
God, or *height*, or *lowness*,
or *excellence*, or *blood*, or
victory, (or *Ares*, or *Aphro-*
dite,) [Hor or Hathor], they
delineate a *HAWK*. They sym-
bolize by it *God*, because the
bird is prolific and long-lived,
or perhaps rather because it
seems to be an image of the
sun, being capable of looking
more intently towards his rays
than all other winged crea-
tures: and hence physicians
for the cure of the eyes use
the herb hawkweed: hence

I. RA or PHRA, the Sun, also HOR.—Sh. 110.

II. HATHOR.

III. This figure is constantly found over the head of the Egyptian kings in the representations of their victories, as well as upon other occasions.

* Ald. and Treb. omit.

ὁράσεως, ἔσθ' ὅτε ἱερακό-
 μορφον ζωγραφοῦσιν. ὕψος
 δὲ, ἐπεὶ τὰ μὲν ἕτερα ζῶα
 εἰς ὕψος πέτεσθαι προαι-
 ρούμενα, πλαγίως περι-
 φέρεται, ἀδυνατοῦντα κα-
 τευθὺ χωρεῖν· μόνος δὲ ἱε-
 ραξ εἰς ὕψος κατευθὺ πέ-
 τεται. ταπείνωσιν δὲ,
 ἐπεὶ τὰ ἕτερα ζῶα, οὐ
 κατὰ κάθετον πρὸς τοῦτο
 χωρεῖ, πλαγίως δὲ κατα-
 φέρεται· ἱεραξ δὲ κατευ-
 θὺ, ἐπὶ τὸ ταπεινὸν τρέ-
 πεται. ὑπεροχὴν δὲ, ἐπει-
 δὴ δοκεῖ πάντων τῶν πε-
 τεινῶν διαφέρειν. αἷμα δὲ,
 ἐπειδὴ φασι* τοῦτο τὸ
 ζῶον, ὕδωρ μὴ πίνειν, ἀλλὰ
 αἷμα. νίκην δὲ, ἐπειδὴ
 δοκεῖ τοῦτο τὸ ζῶον, πᾶν
 νικᾶν πετεινόν. ἐπειδὴ γὰρ
 ὑπὸ ἰσχυροτέρου ζώου κα-
 ταδυναστεύηται, τὸ τηνι-
 καῦτα ἑαυτὸν ὑπτιάσας
 ἐν τῷ αἵρι, ὥς τοὺς μὲν
 ὄνυχας αὐτοῦ ἐν τῷ ἄνω
 ἐσχηματίζθαι, τὰ δὲ

also it is, that under the form
 ' of a HAWK, they sometimes
 ' depict the *sun* as lord of vi-
 sion. And they use it to de-
 note *height*, because other
 birds, when they would soar
 on high, move themselves from
 side to side, being incapable
 of ascending vertically; but
 the hawk alone soars di-
 rectly upwards. And they use
 it as a symbol of *lowness*, be-
 cause other animals move not
 in a vertical line, but descend
 obliquely; the hawk, however,
 stoops directly down upon
 any thing beneath it. And
 they use it to denote *excel-
 lence*, because it appears to
 excel all birds—and for *blood*,
 because they say that this ani-
 mal does not drink water, but
 blood—and for *victory*, be-
 cause it shews itself capable of
 overcoming every winged crea-
 ture; for when pressed by some
 more powerful bird, it directly
 turns itself in the air upon its

* δοκεῖ, Mor.

πτερά καὶ τὰ ὀπίσθια εἰς τὰ κάτω, τὴν μάχην τοι-
εῖται. οὕτω γὰρ τὸ ἀντι-
μαχόμενον αὐτῷ ζῶον, τὸ
αὐτὸ ποιῆσαι ἀδυνατοῦν,
εἰς ἥτταν ἔρχεται.

back, and fights with its claws
extended upwards, and its
wings and back below; and its
opponent being unable to do
the like, is overcome.

VII. HOW THEY INDICATE THE SOUL.



ζ. Πως δηλοῦσι ψυχὴν.

Ἔτι γε μὴν καὶ ἀντὶ
ψυχῆς ὁ ἰέραξ τάσσεται,
ἐκ τῆς τοῦ ὀνόματος ἑρμη-
νείας. καλεῖται γὰρ παρ'
Αἰγυπτίοις ὁ ἰέραξ, βαϊήθ.
τοῦτο δὲ τὸ ὄνομα διαιρε-
θὲν, ψυχὴν σημαίνει καὶ
καρδίαν. ἔστι γὰρ τὸ μὲν

‘ Moreover, the HAWK is put
‘ for the soul, from the signifi-
‘ cation of its name; for among
‘ the Egyptians the hawk is
‘ called BAIETH: and this
‘ name in decomposition signi-
‘ fies soul and heart; for the
‘ word BAI is the soul, and

I. The departing soul.

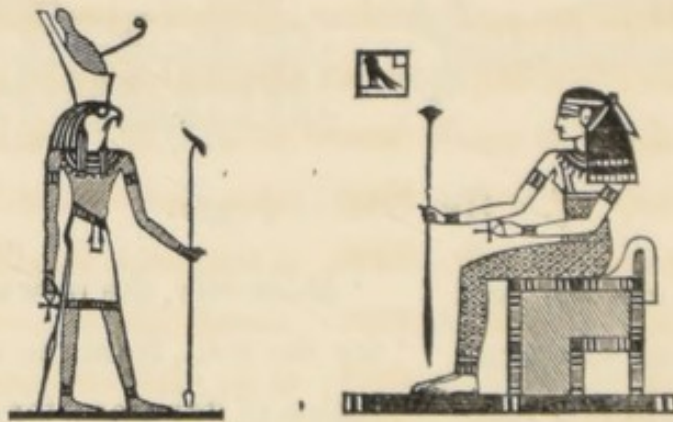
II. The hawk found sitting upon the mummy cases.

III. The external mummy case.

βαί, ψυχὴ τὸ δὲ ἦθ, καρ-
 δία. ἡ δὲ καρδία κατ' Αἰ-
 γυπτίους, ψυχῆς περίβο-
 λος* ὥστε σημαίνει τὴν
 σύνθεσιν τοῦ ὀνόματος, ψυ-
 χὴν ἐγκαρδίαν. ἀφ' οὗ καὶ
 ὁ ἱέραξ διὰ τὸ* πρὸς τὴν
 ψυχὴν συμπαθεῖν, ὕδωρ οὐ
 πίνει τὸ καθόλου, ἀλλ'
 αἷμα, ὃ καὶ ἡ ψυχὴ τρέ-
 φεται.

ETH the heart; and the heart,
 according to the Egyptians,
 is the shrine of the soul; so
 that in its composition the
 name signifies 'soul enshrined
 in heart.' Whence also the
 hawk, from its correspondence
 with the soul, never drinks
 water, but blood, by which,
 also, the soul is sustained.

VIII. HOW ARES AND APHRODITE (HOR AND HATHOR.)†



ή. Πῶς Ἀρεα καὶ Ἀφροδίτην.

* Ἀρεα δὲ γράφοντες καὶ
 Ἀφροδίτην, δύο ἱέρακας
 ζωγραφοῦσιν· ὧν τὸν ἄρ-

'To denote *Ares* and *Aphro-*
dite (*Hor* and *Athor*), they
 'delineate TWO HAWKS; † of

I. *Hor* or *Horus*.

II. *Athor*, *Hathor*, or *Thyhor*, the *Egyptian Venus*.

* Aug. Par A. B. insert καί.

† To denote *Hor*, they delineate a HAWK; and to denote *Hathor*, a

σενα, εἰκάζουσιν Ἄρει, τὴν δὲ Θήλειαν, Ἀφροδίτη. ἐπεὶ δὴ τὰ μὲν ἄλλα θηλυ- καὶ ζῶα πρὸς πᾶσαν μίξιν τῷ ἀνδρὶ οὐχ ὑπακούει, καθάπερ ἱέραξ. τριακον- τάκις γὰρ τῆς ἡμέρας βα- σανιζομένη, ἐπειδὴν ἀνα- χωρήσῃ.* φωνηθεῖσα ὑπὸ τοῦ ἄρσενος, πάλιν ὑπα- κούει. διὸ καὶ πᾶσαν Θή- λειαν τῷ ἀνδρὶ πειθομένην, Αἰγύπτιοι Ἀφροδίτην κα- λοῦσι· τὴν δὲ μὴ πειθομέ- νην, οὐχ οὕτω προσαγορεύ- ουσιν. διὰ τοῦτο καὶ ἡλίῳ τὸν ἱέρακα ἀνέθεσαν πα- ραπλησίως γὰρ τῷ ἡλίῳ τὸν τριάκοντα ἀριθμὸν ἐν τῷ πλησιασμῷ τῆς θηλει- ας ἀποδίδωσιν.

Ετέρως δὲ τὸν Ἄρεα καὶ τὴν Ἀφροδίτην γρά- φοντες, δύο κορώνας ζω-

which they assimilate the male to Ares (Hor), and the fe- male to Aphrodite (Hathor), for this reason, quod ex cæ- teris animantibus fœmina mari non ad omnem congressum obtemperat, ut in accipitrum genere, in quo etsi tricies in die fœmina a mare com- primatur, ab eo digressa, si inclamata fuerit paret ite- rum. Wherefore the Egyp- tians call every female that is obedient to her husband Aph- rodite (Hathor), but one that is not obedient they do not so denominate. For this reason they have consecrated the hawk to the sun : for, like the sun, it completes the number thirty in its conjunctions with the female.

When they would denote Ares and Aphrodite (Hor- and Athor) otherwise, they

HAWK WITHIN AN ENCLOSURE, as in the figure, which is read as *the abode of Horus*. Plutarch states that *ATHURI* signifies *Horus's mun- dane house*.

* ἀναχωρηθεῖσα, Par C.

γραφοῦσιν, ὡς ἄνδρα καὶ
 γυναῖκα. ἐπεὶ τοῦτο τὸ
 ζῶον, δύο ὡὰ γεννᾷ, ἀφ'
 ὧν ἄρρεν καὶ θῆλυ γεννᾷσ-
 θαι δεῖ. ἐπειδὴν δὲ γεννή-
 σῃ, ὅπερ σπανίως γίνεται,
 δύο ἀρσενικά, ἢ δύο θήλυ
 κα, τὰ ἀρσενικά τὰς θη-
 λείας γαμήσαντα, οὐ μίς-
 γεται ἑτέρα κορώνη, οὐδὲ
 μὴν ἢ θήλεια ἑτέρα κορώ-
 νη μέχρι θανάτου, ἀλλὰ
 μόνα τὰ* ἀποζυγέντα
 διατελεῖ. διὸ καὶ μιᾷ κο-
 ρώνη συναντήσαντες, οἰω-
 νίζονται οἱ ἄνθρωποι, ὡς
 χηρεύοντι συνηντηκότες
 ζῶν. †τῆς δὲ τοιαύτης
 αὐτῶν ὁμονοίας χάριν, μέ-
 χρι νῦν οἱ Ἕλληνες ἐν τοῖς
 γάμοις, ἐκκορί, κορί, κορώ-
 νη‡ λέγουσιν ἀγνοοῦντες.

depict two crows [ravens?] as a man and woman; be- cause this bird lays two eggs, from which a male and female ought to be produced, and, ([except?] when it produces two males or two females, which, however, rarely hap- pens,) the males mate with the females, and hold no inter- course with any other crow, neither does the female with any other crow, till death; but those that are widowed pass their lives in solitude. And hence, when men meet with a single crow, they look upon it as an omen, as having met with a widowed creature; and† on account of the remarkable concord of these birds, the Greeks to this day in their marriages exclaim, ΕΚΚΟΡΙ ΚΟΡΙ ΚΟΡΟΝΕ, though unac- quainted with its import.

* Par Reg. om.

† Treb. omits the concluding sentence from ζῶν.

‡ Par A. B. C. Mor. Leem.—κορώνην, al.

IX. HOW MARRIAGE.

θ. Πῶς γάμον.

Γάμον δὲ δηλοῦντες, To denote *marriage*, they
 δύο κορώνας πάλιν ζωγρα- again depict two crows, on
 φοῦσι, τοῦ λεχθέντος χά- account of what has been
 ριν. mentioned.

X. HOW AN ONLY BEGOTTEN.



ί. Πῶς μονογένες.

Μονογενὲς δὲ δηλοῦντες, ‘ To denote an *only begot-*
 ἢ γένεσιν, ἢ πατέρα, ἢ ‘ *ten*, or *generation*, or a *fa-*
 κόσμον, ἢ ἄνδρα, κανθαρόν ‘ *ther*, or the *world*, or a *man*,
 ζωγραφοῦσι. μονογενὲς ‘ they delineate a SCARABÆUS.

1. The *Scarabæus* signifies the world : it is very commonly found with the circle, emblematic of the sun, in front of it.

* Produced by a single parent ?

μὲν, ὅτι αὐτογενές ἐστι τὸ
ζῶον, ὑπὸ θηλείας μὴ κυο-
φορούμενον. μόνη* γὰρ γέ-
νεσις αὐτοῦ, τοιαύτη ἐστίν.
ἐπειδὴν ὁ ἄρσην βούληται
παιδοποιήσασθαι, βοὸς
ἀφ' ὅδευμα λαβὼν, πλάσ-
σει σφαιροειδὲς παραπλή-
σιον τῷ κόσμῳ σχῆμα· ὃ
ἐκ τῶν ὀπισθίων μερῶν
κυλίσας ἀπὸ ἀνατολῆς εἰς
δύσιν, αὐτὸς πρὸς ἀνατο-
λὴν βλέπει, ἵνα ἀποδῶ τὸ
τοῦ κόσμου σχῆμα. αὐτὸς
γὰρ ἀπὸ τοῦ ἀπηλιώτου
εἰς λίβα φέρεται· ὃ δὲ τῶν
ἀστέρων δρόμος, ἀπὸ λι-
βῶς εἰς ἀπηλιώτην· ταύτην
οὖν τὴν σφαῖραν κατορύξας,
εἰς γῆν κατατίθεται ἐπὶ
ἡμέρας εἰκοσιοκτὼ, ἐν ὅ-
σαις καὶ ἡ σελήνη ἡμεραις†
τὰ δώδεκα ζώδια κυκλεύει.
ὑφ' ἣν ἀπομένον, ζωογονεῖ-
ται τὸ τῶν κανθάρων γένος.
τῇ ἐνάτῃ δὲ καὶ εἰκοστῇ‡
ἡμέρᾳ ἀνοίξας τὴν σφαῖ-

And they symbolise by this
an *only begotten*, because the
scarabæus is a creature self-
produced, being unconceived
by a female; for the propaga-
tion of it is unique after this
manner:—when the male is
desirous of procreating, he
takes dung of an ox, and
shapes it into a spherical form
like the world; he then rolls it
from the hinder parts from east
to west, looking himself to-
wards the east, that he may
impart to it the figure of the
world, (for that is borne from
east to west, while the course
of the stars is from west to
east): then, having dug a hole,
the scarabæus deposits this
ball in the earth for the space
of twenty-eight days, (for in
so many days the moon passes
through the twelve signs of
the zodiac). By thus remain-
ing under the moon, the race
of scarabæi is endued with

* μόνον, Ald. Merc. Caus. Pier.

† ἡ σελήνες ἡμέρα, Par C.

‡ ὀγδόῃ, Mor. Aug. De Pauw.

ραν, εἰς ὕδωρ βάλλει. ταύτην γὰρ τὴν ἡμέραν νομίζει σύνοδον εἶναι σελήνης καὶ ἡλίου, ἔτι τὲ καὶ γένεσιν κόσμου. ἥς ἀνοιγομένης ἐν τῷ ὕδατι, ζῶα ἐξέρχεται, τουτέστιν οἱ κάνθαροι. γένεσιν δὲ, διὰ τὴν προειρημένην αἰτίαν. πατέρα δὲ, ὅτι ἐκ μόνου πατρὸς τὴν γενέσιν ἔχει ὁ κάνθαρος. κόσμον δὲ, ἐπεὶ δὴ κοσμοειδῆ τὴν γένεσιν ποιεῖται. ἄνδρα δὲ, ἐπεὶ δὴ δηλὸν γένος αὐτοῖς οὐ γίνεται. εἰσὶ δὲ καὶ κανθάρων ἰδέαι τρεῖς. πρώτη μὲν, αἰλουρόμορφος, καὶ ἀκτινωτὴ, ἥνπερ καὶ ἡλῖος ἀνέδεσαν διὰ τὸ σύμβολον. φασὶ γὰρ τὸν ἄρρενα αἰλουρον, συµμεταβάλλειν τὰς κόρας τοῖς τοῦ ἡλίου δρόμοις. ὑπεκτείνονται μὲν γὰρ κατὰ πρωὶ πρὸς τὴν τοῦ θεοῦ ἀνατολήν· στρογγυλοειδεῖς δὲ γίνονται κατὰ τὸ μέσον τῆς ἡμέρας, ἀμαυρότεραι δὲ φαίνονται, δύνειν μέλλοντος τοῦ ἡλίου.

life; and upon the nine and twentieth day after having opened the ball, it casts it into water, for it is aware that upon that day the conjunction of the moon and sun takes place, as well as the generation of the world. From the ball thus opened in the water, the animals, that is the scarabæi, issue forth. The scarabæus also symbolizes *generation*, for the reason before mentioned—and a *father*, because the scarabæus is engendered by a father only—and the *world*, because in its generation it is fashioned in the form of the world—and a *man*, because there is no female race among them. Moreover there are three species of scarabæi, the first like a cat, and irradiated, which species they have consecrated to the sun from this similarity: for they say that the male cat changes the shape of the pupils of his eyes according to the course of the sun: for in the morning

Species

Cat

ὄθεν καὶ τὸ ἐν Ἡλίου πό-
λει ξόανον τοῦ θεοῦ αἰλου-
ρόμορφον ὑπάρχει. ἔχει
δὲ πᾶς κάνθαρος καὶ δακ-
τύλους τριάκοντα, διὰ τὴν
τριάκονταήμερον* τοῦ μη-
νός, ἐν αἷς ὁ ἥλιος ἀνά-
τελλων, τὸν ἑαυτοῦ ποιεῖ-
ται δρόμον. δευτέρα δὲ
γενεὰ, ἡ δίκερως καὶ ταυ-
ροειδής, ἥτις καὶ τῇ Σε-
λήνῃ καθιερώθη, ἀφ' οὗ καὶ
τὸν οὐράνιον† ταῦρον, ὕψ-
ωμα τῆς θεοῦ ταύτης
λέγουσιν εἶναι παῖδες Αἰ-
γυπτίων. τρίτη δὲ, ἡ μο-
νόκερως καὶ ἰδιόμορφος,‡
ἣν Ἑρμῇ διαφέρειν ἐνόμι-
σαν· καθὰ καὶ ἱβὶς τὸ
ὄρνειον.

at the rising of the god,
they are dilated, and in the
middle of the day become
round, and about sunset ap-
pear less brilliant: whence,
also, the statue of the god in
the city of the sun is of the
form of a cat. Every scara-
bæus also has thirty toes, cor-
responding with the thirty
days duration of the month,
during which the rising sun
[moon?] performs his course.
The second species is the two
horned and bull formed, which
is consecrated to the moon;
whence the children of the
Egyptians say, that the bull
in the heavens is the exalta-
tion of this goddess. The third
species is the one horned and
Ibis formed,§ which they re-
gard as consecrated to Hermes
[Thoth], in like manner as the
bird Ibis.

* τῶν τριάκοντα ἡμέρων, Par C. Ald. Merc. Caus. Pier. Leem.

† τῷ οὐρανῷ, Ald. Merc. Caus. Pier. De Pauw.

‡ Cuper. and De Pauw propose ἰβιόμορφος, *ibis-formed*; which
is adopted in the translation above, but not inserted in the text.

XI. WHAT THEY IMPLY BY DEPICTING A VULTURE.



ια'. Τί γυῖπα γράφοντες δηλοῦσι.

Μητέρα δὲ γράφοντες,
ἢ βλέψιν, ἢ ὄριον, ἢ πρό-
γνωσιν, ἢ ἐνιαυτὸν, ἢ οὐ-
ρανίαν,* ἢ ἐλεήμονα, ἢ
Ἀθηνᾶν, ἢ Ἥραν, ἢ δρα-
χμὰς δύο, γυῖπα ζωγρα-
φοῦσι. μητέρα μὲν, ἀπει-
δὴ ἄρρεν ἐν τούτῳ τῷ γέ-
νει τῶν ζώων οὐχ ὑπάρ-
χει. ἡ δὲ γένεσις αὐτῶν,
γίνεται τρόπῳ τοιῷδε.
ὅταν ὀργάσῃ πρὸς σύλ-
ληψιν ἡ γυῖψ, τὴν φύσιν
ἐαυτῆς ἀνοίξασα πρὸς
βορέαν ἄνεμον, ὑπὸ τούτου
ὀχεύεται ἐπὶ ἡμέρας πέν-

‘ To denote a *mother*, or
vision, or *boundary*, or
foreknowledge, or a *year*,
or *heaven*, or one that is
compassionate, or *Athena*
‘ [Neith], or *Hera* [Saté], or
two drachmas, they delineate
‘ a *VULTURE*. They signify by
it a *mother*, because in this
race of creatures there is no
male. Gignuntur autem hunc
in modum. Cum amore conci-
piendi vultur exarserit, vulvam
ad Boream aperiens, ab eo
velut comprimitur per dies
quinque, during which time

I. Mother.

II. Victory.

III. Lower Egypt.

* Treb. om.

τε* ἐν αἷς, οὔτε βρωτοῦ
οὔτε ποτοῦ μεταλαμβάνει,
ποθοῦσα* παιδοποι-
ίαν. ἔστι δὲ καὶ ἄλλα γέ-
νη ὀρνέων,† ἃ ὑπὸ ἀνέμου
συλλαμβάνει, ὧν τὰ ὡὰ
πρὸς βρῶσιν αὐτὸ μόνον,
οὐκέτι δὲ πρὸς ζωογονίαν
ἐστὶ χρήσιμα. γυπῶν δὲ
ὑψηνέμιον ποιουμένων τὴν
ὀχείαν, ἢ τῶν ὧων γένεσις
ζωογονεῖται.‡ βλέψιν δὲ,
ἐπειδὴ τῶν ἄλλων ζώων
ἀπάντων, ὀξυωπέστερον
ὄρα ἢ γύψ* ἐν μὲν ἀνατο-
λῇ τοῦ ἡλίου ὄντος, πρὸς
δύσιν βλέπουσα, ἐν δύσει
δὲ τοῦ θεοῦ ὑπάρχοντος,
πρὸς ἀνατολήν, ἐξ ἱκανοῦ
διαστήματος ποριζομένη
τὰ πρὸς χρῆσιν αὐτῇ βρώ-
σιμα. ὄριον δὲ, διότι πο-
λέμου μέλλοντος τελειοῦ-
σθαι, τὸν τόπον ὀρίζει,
ἐν ᾧ† μέλλει ὁ πόλεμος
γίνεσθαι, πρὸ ἡμερῶν
ἐπὶ αὐτὸν παραγι-

she partakes neither of food
nor drink, being intent upon
procreation. There are also
other kinds of birds which con-
ceive by the wind, but their
eggs are of use only for food,
and not for procreation; but
the eggs of the vultures that
are impregnated by the wind
possess a vital principle. The
vulture is used also as a symbol
of *vision*, because it sees more
keenly than all other crea-
tures; and by looking to-
wards the west when the sun
is in the east, and towards the
east when the god is in the
west, it procures its necessary
food from afar. And it signi-
fies a *boundary* [landmark ?]
because, when a battle is to
be fought, it points out the
spot on which it will take
place, by betaking itself thi-
ther seven days beforehand :—
and *foreknowledge*, both from
the circumstance last men-

* ποιοῦσα, Ald. Par C. Merc.

† γυπῶν, Ald. Merc.

‡ Treb. omits from γυπῶν,—also from ἐν ᾧ, to παραγινομένη.

νομένη. πρόγνωσιν δὲ, διὰ
 τε τὰ προειρημένα, καὶ
 ὅτι* πρὸς τοὺς πλείονας
 σφαζομένους καὶ ἡττω-
 μένους† βλέπει, ταμιευο-
 μένη τὴν ἑαυτῆς ἐκ τῶν
 πτωμάτων τροφὴν· παρ’
 ὃ καὶ οἱ ἀρχαῖοι βασιλεῖς,
 κατασκόπους ἔπεμπον
 σκεπτόμενοι κατὰ ποῖον
 τοῦ πολέμου αἱ γυῖπες
 βλέπουσι μέρος, ἐντεῦθεν
 σημειοῦμενοι τοὺς ἡττωμέ-
 νους. § ἐνιαυτὸν δὲ, διὰ τὸ
 ἐν τούτῳ τῷ ζῳῷ τριακο-
 σίας ἐξήκοντα πέντε ἡμέ-
 ρας τοῦ ἔτους διαιρεῖσ-
 θαι, ἐν αἷς ὁ ἐνιαύσιος ἐκ-
 τελεῖται χρόνος. ἑκατὸν
 γὰρ εἴκοσιν ἡμέρας ἔγκυος
 μένει, καὶ τὰς ἴσας τοὺς
 νεοσσοὺς ἐκτρέφει. ταῖς δὲ
 λειπούσαις ἑκατὸν εἴκο-
 σι,‡ τὴν ἑαυτῆς ἐπιμέ-
 λειαν ποιεῖται, μήτε κυο-

tioned, and because it looks
 towards that army which is
 about to have the greater
 number killed, and be defeat-
 ed, reckoning on its food from
 their slain: and on this ac-
 count the ancient kings were
 accustomed to send forth ob-
 servers to ascertain towards
 which part of the battle the
 vultures were looking, to be
 thereby apprized which army
 was to be overcome. And it
 symbolizes a *year*, because the
 365 days of the year, in which
 the annual period is com-
 pleted, are exactly appor-
 tioned by the habits of this crea-
 ture; for it remains pregnant
 120 days, and during an equal
 number it brings up its young,
 and during the remaining 120
 it gives its attention to itself,
 neither conceiving nor bring-
 ing up its young, but pre-

* ἢ τῆς προειρημένης αἰτίας χάριν ἢ ὅτι πυκτίδα
 γινομένη, ἢ ἐν ἄγρᾳ, Par A.—ἢ τοῖς προειρημένοις χάριν
 πι πυκτίδα γιγνομένη, ἢ ἐν ἄγρᾳ, Par B.

† ἡπτομένους, Merc. Ald.

§ Treb. am. from ἐντεῦθεν.

‡ Ald. om. εἴκοσι.

φοροῦσα, μήτε τρέφουσα, παρασκευάζουσα δὲ ἑαυτὴν εἰς ἑτέραν σύλληψιν· τὰς δὲ λοιπὰς πέντε τοῦ ἔτους ἡμέρας, ὡς ἤδη προεῖπον, εἰς τὴν τοῦ ἀνέμου ὀχείαν καταναλίσκει. ἐλεήμονα δὲ, ὅπερ δοκεῖ παρά τισιν ἐναντίωλαλον ὑπάρχειν, ἐπεὶ τοῦτο τὸ ζῶον πάντα ἀναιρεῖ. ἠναγκάσθησαν δὲ τοῦτο γράψαι, ἐπειδὴ ἐν ταῖς ἑκατὸν εἴκοσι* ἡμέραις, ἐν αἷς τα ἑαυτῆς ἐκτρέφει τέκνα, ἐπὶ πλεῖον οὐ πέτεται, περὶ δὲ τοὺς νεοσσούς καὶ τὴν τούτων τροφήν ἀσχολεῖται. ἐν αἷς ἀπορήσασα τροφῆς, ἦν παράσχηται τοῖς νηπίοις, τὸν ἑαυτῆς μηρὸν ἀνατεμουῖσα, παρέχει τοῖς τέκνοις τοῦ αἵματος μεταλαμβάνειν, ὡς μὴ ἀπορήσαντα τροφῆς ἀναιρεθῇ-

paring itself for another conception;† and the remaining five days of the year, as I have said before, it devotes to another impregnation by the wind. It symbolises also a *compassionate person*, which appears to some to be the furthest from its nature, inasmuch as it is a creature that preys upon all things; but they were induced to use it as a symbol for this, because in the 120 days, during which it brings up its offspring, it flies to no great distance, but is solely engaged about its young and their sustenance; and if during this period it should be without food to give its young, it opens its own thigh, and suffers its offspring to partake of the blood, that they may not perish from want of nourishment:—and *Athena* [*Neith*], and *Hera* [*Saté*], because

* Ald. om. εἴκοσι.

† This division appears to intimate the three seasons of the Egyptian year,—four months of *Vegetation*, four months of *Harvest*, and four of the *Inundation*, and the five epagomenæ consecrated as the birthdays of the gods.

ναι. Ἀθηνᾶν δὲ καὶ Ἡ-
 ραν, ἐπειδὴ δοκεῖ παρ'
 Αἰγυπτίοις, Ἀθηνᾶ μὲν
 τὸ ἄνω τοῦ οὐρανοῦ ἡμισ-
 φαίριον ἀπειληφέναι· τὸ
 δὲ κάτω, Ἡρα. ὅθεν καὶ
 ἄτοπον ἡγοῦνται ἀρσενι-
 κῶς δηλοῦν τὸν οὐρανόν,
 θηλυκῶς μὲν τοι τὴν οὐ-
 ρανόν.* δίοτι καὶ ἡ γένε-
 σις ἡλίου καὶ σελήνης καὶ
 τῶν λοιπῶν ἀστέρων, ἐν
 αὐτῇ ἀποτελεῖται, ὅπερ
 ἐστι θηλείας ἔργον. καὶ
 τὸ τῶν γυπῶν δὲ, ὡς προ-
 εῖπον, γένος, θηλειῶν ἐστι
 γένος μόνον.† δι' ἣν αἰτίαν
 καὶ παντὶ θηλυκῷ ζωδίῳ
 οἱ Αἰγύπτιοι γυπα ὡς
 βασίλειον ἐπιτιθέασιν,
 ἀφ' οὗ καὶ πᾶσαν θεᾶν,
 ἵνα μὴ περὶ ἐκάστης γρά-
 φων, μηκύνω τὸν λόγον, . .
 . . . Αἰγύπτιοι, μητέρα
 οὖν† θέλοντες σημῆναι,
 γυπα ζωγραφοῦσι· μήτηρ
 γάρ ἐστι θηλυκοῦ ζώου.
 οὐρανίαν δὲ, οὐ γὰρ ἀρέσ-

‘ among the Egyptians Athena
 ‘ [Neith] is regarded as presid-
 ‘ ing over the upper hemisphere,
 ‘ and Hera [Saté] over the
 lower; whence also they think
 it absurd to designate the hea-
 ven in the masculine, τὸν οὐρα-
 νόν, but represent it in the fe-
 minine, τὴν οὐρανόν, inasmuch
 as the generation of the sun
 and moon and the rest of the
 stars, is perfected in it, which
 is the peculiar property of a
 female. And the race of vul-
 tures, as I said before, is a
 race of females alone, and on
 this account the Egyptians
 over any female hieroglyph
 place the vulture as a mark of
 royalty [maternity?]. And
 hence, not to prolong my dis-
 course by mentioning each in-
 ‘ dividually, when the Egypti-
 ‘ ans would designate any god-
 ‘ dess who is a mother, they
 ‘ delineate a vulture, for it is
 the mother of a female progeny.
 And they denote by it (οὐρα-

* Ald. Treb. Caus. om. from θηλυκῶς.

† μόνων, Par A.

‡ De Pauw. sugg. οὔσαν.

κει αὐλοῖς τὸν οὐρανὸν λέ-
γειν, καθὼς προεῖπον·
ἐπεὶ τούτων ἡ γένεσις
ἐκεῖθεν ἐστὶ.* δραχμὰς δὲ
δύο, διότι παρ' Αἰγυπτίοις
μονὰς ἐστὶν αἱ δύο δραχ-
μαί·† μονὰς δὲ, παντὸς
ἀριθμοῦ γένεσις. εὐλόγως
οὖν δύο δραχμὰς βουλό-
μενοι δηλῶσαι, γῦπα γρά-
φουσιν, ἐπεὶ μήτηρ δοκεῖ
καὶ γένεσις εἶναι, καθά-
περ καὶ ἡ μονὰς.

νίαν) *heaven*, (for it does not
suit them to say τὸν οὐρανὸν,
as I said before,) because its
generation is from thence [by
the wind] :—and *two drach-*
mas, because among the Egyp-
tians the unit [of money] is
the two drachmas,† and the
unit is the origin of every num-
ber, therefore when they would
denote two drachmas, they
with good reason depict a vul-
ture, inasmuch as like unity it
seems to be mother and gene-
ration.



*Netpe, as the upper hemisphere, or heaven ; Isis, as the
lower, or earth.*

* Treb. om. from οὐρανίαν.

† Par A. Treb. Leem.—γραμμαί al.—Leemans observes that the Alexandrine Interpreters of the Old Testament always reckon the money by the didrachma, as in xxx. Ex. 13, for the drachma they use the half of a didrachma, τὸ ἥμισυ τοῦ διδράχμου.

XII. HOW THEY DENOTE HEPHÆSTUS [PHTHAH.]



ιβ'. Πῶς Ἡφαιστον γραφουσι.

Ἡφαιστον δὲ γράφον-
τες, κάνδαρον και γῦπα
ζωγγραφοῦσιν. Ἀθηναῖν δὲ,
γῦπα καὶ κάνδαρον. δοκεῖ
γὰρ αὐτοῖς ὁ κόσμος συν-
εστάναι ἔκ τε ἀρσενικοῦ
καὶ θηλυκοῦ.† ἐπὶ δὲ τῆς
Ἀθηναῖς‡ τὴν γῦπα γρά-
φουσιν. οὗτοι γὰρ μόνοι
θεῶν παρ' αὐτοῖς, ἀρσενο-
θήλεις ὑπάρχουσι.

To denote *Hephæstus*
[*Phthah*], they delineate a
SCARABÆUS and a VULTURE,
and to denote *Athena*
[*Neith*],* a VULTURE and a
SCARABÆUS; for to them the
world appears to consist both
of male and female, (for Athe-
na [Neith] however they also
depict a vulture) and, ac-
cording to them, these are the
only Gods who are both male
and female.||

I. *Neith, Athena, or Minerva.*

II. *Phthah Tore, the deformed pigmy God of Memphis,*
has a scarabæus on his head, and sometimes stands upon
a crocodile.

III. *Phthah Socari.*

* To denote *Phthah*, they delineate a SCARABÆUS; and a VUL-
TURE, to denote *Neith*?

† ὑπάρχοντος κάνδαρον γράφουσιν, Par A. B.

‡ De Pauw suggests the insertion of τὸν κάνθαρον, καὶ ἐπὶ τοῦ
Ἡφαίστου.

|| See c. 10 and 11.

XIII. WHAT THEY INTIMATE WHEN THEY
DEPICT A STAR.



ιγ'. Τί ἀστέρα γράφοντες δηλοῦσι.

Θεὸν δὲ ἐγκόσμιον* σημαίνοντες, ἢ εἰμαρμένην, ἢ τὸν πέντε ἀριθμὸν, ἀστέρα ζωγραφοῦσι. Θεὸν μὲν, ἐπεὶ δὴ πρόνοια Θεοῦ, τὴν νίκην προστάσσει,* ἢ τῶν ἀστέρων καὶ τοῦ παντὸς κόσμου κινήσεις ἐκτελεῖται. δοκεῖ γὰρ αὐτοῖς δίχα Θεοῦ, μηδὲν ὅλως συνεστάναι. εἰμαρμένην δὲ, ἐπεὶ καὶ αὕτη ἐξ ἀστρικῆς οἰκονομίας συνίσταται. τὸν δὲ πέντε ἀριθμὸν, ἐπεὶ δὴ πλήθους ὄντος ἐν οὐ-

When they would symbolise the *Mundane God*, or *fate*, or the *number 5*, they depict a STAR. And they use it to denote *God*, because the providence of God maintains the order by which the motion of the stars and the whole universe is subjected to his government, for it appears to them that without a god nothing whatsoever could endure. And they symbolise by it *fate*, because even this is regulated by the dispositions

I. A figure denoting Prayer or Glorifying.

II. The number 5.

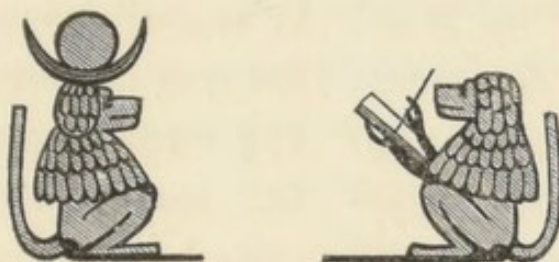
III. From the architraves of the Ramesseion.

* Treb. om. ἐγκόσμιον and τὴν νίκην προστάσσει ὃ.

ρανῶ, πέντε μόνοι ἐξ αὐ-
τῶν κινούμενοι,* τὴν τοῦ
κόσμου οἰκονομίαν ἐκτε-
λοῦσι.

of the stars:—and also the
number 5, because, though
there are multitudes of stars
in the heavens, five of them
only by their motion perfect
the natural order of the world.

XIV. WHAT THEY DENOTE WHEN THEY POURTRAY
A CYNOCEPHALUS.



ιδ'. Τί κυνοκέφαλον γράφοντες δηλοῦσι.

Σελήνην δὲ γράφοντες,
ἢ οἰκουμένην, ἢ γράμμα-
τα, ἢ ἱερέα,† ἢ ὀργήν, ἢ
κόλυμβον, κυνοκέφαλον
ζωγραφοῦσι. σελήνην μὲν,
ἐπεὶ δὴ τὸ ζῶον τοῦτο, συμ-
πάθειαν τινὰ πρὸς τὴν
τοῦ θεοῦ σύνοδον ἐκτίσα-

To denote the *moon*, or the
habitable world, or *letters*, or
a *priest*, or *anger*, or *swim-*
ming, they pourtray a CYNOC-
CEPHALUS. And they symbo-
‘lise the *moon* by it, because
the animal has a kind of sym-
pathy with it at its conjunc-

I. Ioh or Pooch, the Moon, a form of Thoth.

II. A common symbol of Thoth.

* νικούμενοι, Ald.

† Treb. om.

το. ὅταν γὰρ ἐν τῷ μέρει
 τῆς ὥρας* ἡ σελήνη συνο-
 δεύουσα ἡλίῳ ἀφώτιστος
 γένηται, τότε ὁ μὲν ἄρσην
 κυνοκέφαλος οὐ βλέπει,
 οὐδὲ ἐσθίει· ἄχθεασι δὲ
 εἰς τὴν γῆν νενευκῶς, κα-
 θάπερ πενθῶν τὴν τῆς σε-
 λήνης ἀρπαγὴν. ἡ δὲ θή-
 λεια μετὰ τοῦ μὴ ὁρᾶν,
 καὶ ταῦτὰ τῷ ἄρρενι πᾶσ-
 χειν, ἔτι δὲ καὶ ἐκ τῆς
 ἰδίας φύσεως αἰμάσσεται.
 διὸ καὶ μέχρι τοῦ νῦν ἐν
 τοῖς ἱεροῖς τρέφονται κυ-
 νοκέφαλοι, ὅπως ἐξ αὐτῶν
 γινώσκηται τὸ ἡλίου καὶ
 σελήνης μέρος τῆς συνόδου.
 οἰκουμένην δὲ, ἐπειδὴ ἐβ-
 δομήκοντα δύο χώρας τὰς
 ἀρχαίας φασὶ τῆς οἰκου-
 μένης εἶναι. τούτους δὲ
 τρεφομένους ἐν τοῖς ἱεροῖς
 καὶ ἐπιμελείας τυγχά-
 νοντας, οὐ, καθάπερ τὰ
 λοιπὰ ζῶα ἐν ἡμέρᾳ μιᾷ
 τελευτᾷ, οὕτω καὶ τούτους.

tion with the god. For at
 the exact instant of the con-
 junction of the moon with the
 sun, when the moon becomes
 unilluminated, then the male
 Cynocephalus neither sees, nor
 eats, but is bowed down to the
 earth with grief, as if lament-
 ing the ravishment of the
 moon: and the female also,
 in addition to its being unable
 to see, and being afflicted in
 the same manner as the male,
 exgenitalibussanguinem emit-
 tit: hence even to this day
 cynocephali are brought up in
 the temples, in order that from
 them may be ascertained the
 exact instant of the conjunc-
 tion of the sun and moon.
 And they symbolise by it the
habitable world, because they
 hold that there are seventy-
 two primitive countries of the
 world; and because these ani-
 mals, when brought up in the
 temples, and attended with

* Treb. om. ἐν τῇ μέρει τῆς ὥρας.

ἀλλὰ μέρος αὐτῶν καθ' ἑκάστην ἡμέραν νεκρούμενον,* ὑπὸ τῶν ἱερέων θάπτεσθαι, τοῦ λοιποῦ σώματος ἐν τῷ κατὰ φύσιν ὄντος. ἕως δ' ἂν αἱ ἐβδομήκοντα καὶ δύο πληρωθῶσιν ἡμέραι, τότε ὅλος ἀποθνήσκει. γράμματα δέ, ἐπειδὴ ἐστὶ συγγένεια κυνοκεφάλων Αἰγύπτια † ἐπισταμένων γράμματα, παρ' ὃ εἰς ἱερὸν ἐπειδὴν πρῶτα κομισθῇ κυνοκέφαλος, δέλτον αὐτῷ παρατίθουσιν ὁ ἱερεὺς, καὶ σχοινίον, καὶ μέλαν· πειράζων εἰ ἐκ τῆς ἐπισταμένης ἐστὶ συγγενείας γράμματα, καὶ εἰ γράφει. ‡ ἔτι δὲ καὶ τὸ ζῶον ἐπὶ Ἑρμῇ ἐνεμήθη τῷ πάντων μετέχοντι γραμμάτων. ἱερεῖα δὲ, ὅτι φύσει ὁ κυνοκέφαλος ἰχθὺν οὐκ ἐσθίει, ἀλλ' οὐδὲ ἰχθυ-

care, do not die like other creatures at once in the same day, but a portion of them dying daily is buried by the priests, while the rest of the body remains in its natural state, and so on till seventy-two days are completed, by which time it is all dead. They ' also symbolise *letters* by it, ' because there is an Egyptian race of cynocephali that is acquainted with letters; wherefore, when a cynocephalus is first brought into a temple, the priest places before him a tablet, and a reed, and ink, to ascertain whether it be of the tribe that is acquainted with letters, and whether it writes. ' The animal is moreover consecrated to Hermes [Thoth], ' the patron of all letters. And ' they denote by it a *priest*, || because by nature the cynocephalus does not eat fish, nor

* Ald. reads νεσθούμενον.

† Αἰγυπτίσις, Ald. Merc. Par C. Leem.

‡ ἐγγράφει, Par C. Ald. Merc. Pier.

|| Sacred scribe.

ώμενον ἄρτον,* καθάπερ
καὶ οἱ ἱερεῖς [ἐκτός]. γεν-
νᾷται τε περιτετμημένος,
ἦν καὶ οἱ ἱερεῖς ἐπιτηδεύ-
ουσι περιτομήν.† ὀργὴν δὲ,
ἐπεὶ περ τὸ ζῶον τοῦτο
παρὰ τὰ ἄλλα θυμικώτα-
τόν τε καὶ ὀργίλον ὑπάρ-
χει. κολυμβῶν δὲ, διότι τὰ
μὲν ἄλλα ζῶα κολυμβῶ
χρώμενα, ῥυπαρὰ φαίνε-
ται, μόνον δὲ τοῦτο, εἰς
ὃν τόπον προήρηται πο-
ρευθῆναι, κολυμβᾷ, κατὰ
μηδὲν τῷ ῥύπῳ παραφερό-
μενον.‡

even any food that is fishy,
like the priests. And it is born
circumcised, which circumci-
sion the priests also adopt.
And they denote by it *anger*,
because this animal is both
exceedingly passionate and
choleric beyond others:—and
swimming, because other ani-
mals by swimming † appear
dirty, but this alone swims to
whatever spot it intends to
reach, and is in no respect
affected with dirt.

* Aug. Par A. B. C. Leem.—ἄργον, al.

† Treb. om. from ἔτι δὲ καί.

‡ De Pauw suggests—ῥῶ παραφέρεται, μόνον δὲ τοῦτο, εἰς
ὃν τόπον προήρηται πορευθῆναι, κολυμβᾷ κατὰ μηδὲν τῷ ῥῶ
παραφερόμενον.—are borne down by the stream, but this alone
swims to the spot it intends to reach without being carried down by
the stream. The passage is very obscure.

XV. HOW THEY DENOTE THE RENOVATION
OF THE MOON.



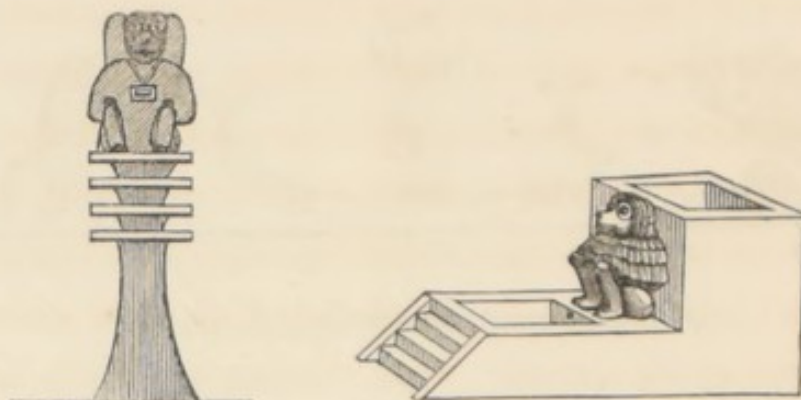
ιέ. Πῶς γράφουσι σελήνης ἀνατολήν.

Σελήνης δὲ ἀνατολήν
γράφειν βουλόμενοι, πάλιν
κυνοκέφαλον ζωγραφοῦσι,
σχήματι τοιῷδε· ἐστῶτα
καὶ τὰς χεῖρας εἰς οὐρα-
νὸν ἐπαίροντα, βασίλειόν
τε ἐπὶ τῆς κεφαλῆς ἔχον-
τα. τοῦτο γράφουσι τὸ
σχῆμα ἐπὶ τῆς ἀνατολῆς,
ὃ κυνοκέφαλος ποιεῖται,
ὡς εἰπεῖν προσευχόμενος
τῇ θεῇ· ἐπειδὴ ἀμφοτέ-
ροι φωτὸς μετειλήφασιν.

When they would denote
the *renovation of the moon*,
they again portray a CYNOC-
EPHALUS in this posture,
standing upright, and raising
its hands to heaven, with a
diadem upon its head; and
for the renovation they depict
this posture, into which the
cynocephalus throws itself, as
congratulating the goddess, if
we may so express it, in that
they have both recovered
light.

From the temple of Edfou.—Sh. E. I. 46. 6. Vocab.
959.

XVI. HOW THE TWO EQUINOXES.



15'. Πῶς ἰσημερίας δύο.

Ἰσημερίας δύο* πάλιν
σημαίνοντες, κυνοκέφαλον
καθήμενον ζωγραφοῦσι
ζῶον. ἐν ταῖς δυσὶ γὰρ
ἰσημερίαις τοῦ ἐνιαυτοῦ,
δωδεκάκις τῆς ἡμέρας καθ'
ἐκάστην ὥραν οὖρεϊ. τὸ δὲ
αὐτὸ καὶ ταῖς δυσὶ νυξὶ
ποιεῖ. διόπερ οὐκ ἀλόγως
ἐν τοῖς ὑδρολογίοις αὐτῶν
Αἰγύπτιοι κυνοκέφαλον

Again, to signify the *two*
Equinoxes they depict a sit-
ting CYNOCEPHALUS, for at the
two equinoxes of the year it
makes water twelve times in
the day, once in each hour,
and it does the same also dur-
ing the two nights; wherefore
not without reason do the
Egyptians sculpture a sitting
Cynocephalus on their Hydro-

1. The Cynocephalus upon the Nilometer, from the ceiling of the Ramesseion, where it occupies the central position between the last and first months of the year.
11. A water-clock in the Museum at Leyden.—Leemans.

* δὲ, Ald. Merc. Pier.

καθήμενον γλύφουσιν. ἐκ δὲ τοῦ μορίου αὐτοῦ* ὕδωρ ἐπιρρέον ποιοῦσιν· ἐπεὶ ὥσπερ προεῖπον, τὰς τῆς ἰσημερίας δώδεκα σημαίνει ὥρας. ἵνα δὲ μὴ εὐρύτερον τὸ [ὑδωρ - - - †] κατασκευάσμα [τα] ὑπάρχη. δι' οὗ τὸ ὕδωρ εἰς τὸ ὠρολόγιον ἀποκρίνεται, μὴ δὲ πάλιν στενώτερον, ἀμφοτέρων γὰρ χρεία. τὸ μὲν γὰρ εὐρύτερον, ταχέως ἐκφέρων τὸ ὕδωρ, οὐχ ὑγιῶς τὴν ἀναμέτρησιν τῆς ὥρας ἀποτελεῖ· τὸ δὲ στενώτερον, κατ' ὀλίγον καὶ βραδέως ἀπολύον τὸν κρουνόν, ‡ ἕως τῆς οὐρᾶς τρίχα διείραντες, § πρὸς τὸ ταύτης πάχος, σίδηρον κατασκευάζουσι πρὸς τὴν προκειμένην χρείαν. τοῦτο δὲ

logia (or waterlocks); and they cause the water to run from its member, because, as I said before, the animal thus indicates the twelve hours of the equinox. And lest the contrivance, by which the water is discharged into the Horologium, should be too wide, or on the other hand too narrow, (for against both these caution must be taken, for the one that is too wide, by discharging the water quickly, does not accurately fulfil the measurement of the hour, neither the one that is too narrow, since it lets forth the water little by little, and too slowly,) they perforate an aperture to the extremity of the member, and according to its thickness insert in it an iron

* Par A. B. C.—αὐτῷ, Hæsch. De Pauw.

† Mor. inserts μομᾶ in the lacuna—ὕδωρ μομᾶ, τοῦ κατασκευάσματος, Aug. Par. A. B. The translation above corresponds with the translation of Treb., and the suggestions of Merc., which are adopted in the text by Leemans.

‡ Treb. om. from τὸ μὲν γάρ.

§ διάφραντες, Ald. Merc.—διάραντες, Par C.

αὐτοῖς ἀρέσκει ποιεῖν οὐκ
 ἄνευ λόγου τινός, ὥς καὶ *
 οὐδὲ ἐπὶ τῶν ἄλλων· καὶ
 ὅτι ἐν ταῖς ἰσημερίαις,
 μόνος τῶν ἄλλων ζώων δω-
 δεκάκις τῆς ἡμέρας κράζει
 καθ' ἐκάστην ὥραν.

tube adapted to the circum-
 stances required. And this
 they are pleased to do, not
 without sufficient reason, more
 than in other cases. They also
 use this symbol, because it is
 the only animal that at the
 equinoxes utters its cries twelve
 times in the day, once in each
 hour.

XVII. HOW THEY DENOTE INTREPIDITY.



ιζ. Πῶς θυμὸν δηλοῦσι.

Θυμὸν δὲ βουλόμενοι
 δηλῶσαι, λέοντα ζωγρα-
 φοῦσι. κεφαλὴν γὰρ ἔχει
 μεγάλην τὸ ζῶον· καὶ τὰς

When they would denote
intrepidity, they depict a
 LION, for he has a great head,
 and fiery eyeballs, and a round

i. The Lion signifying Lord.—Sh. 770.

ii. Lions supporting the sun in his resting place; from
 Thebes about the beginning of the 18th dynasty.

* Al. om. ὥς—Al. om. καί.

μὲν κόρας πυρώδεις, τὸ face, and about it hairs like
 δὲ πρόσωπον, στρογγύλον, rays in resemblance of the
 καὶ περὶ αὐτὸ ἀκτινοειδεῖς sun ; and hence it is, that they
 τρίχας, κατὰ μιμησιν place lions under the throne
 ἡλίου. ὅθεν καὶ ὑπὸ τὸν of Horus, intimating the con-
 θρόνον τοῦ Ὁρου, λέοντας nexion of the animal with the
 ὑποτιθέασιν, δεικνύντες τὸ god. And the sun is called
 πρὸς τὸν θεὸν τοῦ ζώου Horus from presiding over the
 σύμβολον. ἥλιος δὲ ὁ Ὁρος Hours.
 ἀπὸ τοῦ* τῶν ὥρων κρα-
 τεῖν.†

XVIII. HOW THEY DENOTE STRENGTH.



ιη. Πῶς ἀλκὴν γράφουσιν.

Ἀλκὴν δὲ γράφοντες, To denote *strength*, they
 λέοντος τὰ ἔμπροσθεν ζω- pourtray the FOREPARTS OF A
 γραφοῦσι, διὰ τῷ εὐσθε- LION, because these are the
 νέστερα αὐτῷ ὑπάρχειν most powerful members of his
 ταῦτα τὰ μέλη τοῦ σώ- body.
 ματος.

This hieroglyphic signifies “Powerful ;” and the head
 by itself “Victrix,” as it occurs in Nitocris or Neith
 victrix.

* Ald. Merc. Par. C. om.

† Treb. om. from ἥλιος.

XIX. HOW THEY DENOTE A WATCHFUL PERSON.



ιβ'. Πῶς ἐγρηγορότα γράφουσιν.

Ἐγρηγορότα* δὲ γράφοντες, ἢ καὶ φύλακα, λέοντος γράφουσι κεφαλὴν. ἐπειδὴ ὁ λέων ἐν τῷ ἐγρηγορέναι μέμυκε τοὺς ὀφθαλμοὺς, κοιμώμενος δὲ, ἀνεφγότας τούτους ἔχει· ὅπερ ἐστὶ τοῦ φυλάσσειν σημεῖον. διόπερ καὶ συμβολικῶς τοῖς κλείθροις τῶν ἱερῶν, λέοντας ὡς φύλακας παρειλήφασιν.

To denote a *watchful person*, or even a *guard*, they pourtray the *HEAD OF A LION*, because the lion, when awake, closes his eyes, but when asleep keeps them open, which is a sign of watching. Wherefore at the gates of the temples they have symbolically appropriated lions as guardians.

II. Watchful.

- i. III. *Andro-Sphinxes*, and *Crio-Sphinxes*, were almost universally placed in the *dromos* of a temple. The magnificent lions, presented by Lord Prudhoe to the British Museum, are from Napata, now Gebel Burkel.

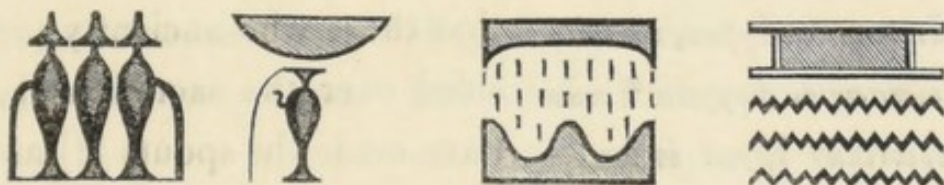
* Γρηγορότητα, Mor.

XX. HOW THE TERRIBLE.

κ'. Πῶς φοβερόν.

Φοβερόν δὲ σημαίνοντες, To signify the *terrible* they
 τῷ αὐτῷ χρῶνται σημείῳ, make use of the SAME SYMBOL,*
 ἐπεὶ δὴ ἀλκιμώτατον ὑ- because this animal, being the
 πάρχον τοῦτο τὸ ζῶον, most powerful, terrifies all
 πάντας εἰς φόβον τοὺς who behold it.
 ὁρῶντας φέρει.

XXI. HOW THE RISING OF THE NILE.



κά. Πῶς Νείλου ἀνάβασιν.

Νείλου δὲ ἀνάβασιν ση- To signify the *rising of the*
 μαίνοντες. ὃν καλοῦσιν Αἰ- Nile, which they call in the

- I. The Inundation.
- II. Lord of the waters of the Nile, a title of Kneph.—Sh. 781.
- III. A figure from a tomb at Thebes; the symbols of heaven and earth, with drops distilling between them.
- IV. The sign of the months of the inundation—Noun.

* See Chap. XVIII.

γυπτιστὶ Νοῦν,* ἑρμηνευ-
 θέν δὲ σημαίνει νέον, ποτὲ
 μὲν λέοντα γράφουσι, ποτὲ
 δὲ τρεῖς ὑδρίας μεγάλας,
 ποτὲ δὲ οὐρανὸν καὶ γῆν
 ὑδὼρ ἀναβλύζουσιν.† λέ-
 οντα μὲν, ἐπειδὴ ὁ ἥλιος
 εἰς λέοντα γενόμενος, πλεί-
 ονα τὴν ἀνάβασιν τοῦ
 Νείλου‡ ποιεῖται· § ὥς τε
 ἐμμενοντος || τοῦ ἡλίου τῷ
 ζωδίῳ τούτῳ, τὸ δίμοιρον
 τοῦ νέου ὕδατος πλημυ-
 ρεῖ πολλάκις. ὅθεν καὶ
 τὰς χολέδρας, καὶ τοῦς
 εἰσαγωγεῖς τῶν ἱερῶν κρη-
 νῶν, λεοντομόρφους κατεσ-
 κεύασαν οἱ ἀρχαῖοι ¶ τῶν
 ἱερατικῶν ἔργων ἐπιστά-
 ται.** ἀφ' οὗ καὶ μεχρι νῦν
 κατ' εὐχὴν πλεονασμοῦ

Egyptian language NOUN, and
 which, when interpreted, sig-
 nifies New, they sometimes
 pourtray a LION, and some-
 ' times THREE LARGE WATER-
 ' POTS, and at other times HEA-
 ' VEN AND EARTH GUSHING
 ' FORTH WITH WATER. And
 they depict a LION, because
 when the sun is in Leo it aug-
 ments the rising of the Nile,
 so that oftentimes while the
 sun remains in that sign of the
 zodiac, half of the new water
 [Noun, the entire inundation ?]
 is supplied ; and hence it is,
 that those who anciently pre-
 sided over the sacred works,
 have made the spouts [?] and
 passages of the sacred foun-
 tains in the form of lions.††

* Νοῦμ, Treb.

† Treb. om. from ὑδρίας.

‡ Par A. B. Mor. substitute Θεοῦ.

§ Treb. om. the next 25 lines to κάλουνσι.

|| ἐμμένων, omitting τοῦ ἡλίου, Par A. B. Leem.

¶ Ald. Merc. om. and Par C. leaving a lacuna.

** προστάται, Par A. B. C. Ald. Merc.

†† The Lion's head is commonly used as a waterspout in the temples of Egypt.

ὕγρότητος*
 τρία δὲ ὑδρεῖα, ἢ οὐρανὸν
 καὶ γῆν ὕδωρ βλύζουσιν,
 τὸ μὲν ὑδρεῖον† ὁμοιοῦντες
 καρδία γλῶσσαν ἐχούση·
 καρδία μὲν, ἐπειδὴ παρ'
 αὐτοῖς τὸ ἡγεμονικόν ἐστι
 τοῦ σώματος αὕτη, καθά-
 περ ὁ Νεῖλος τῆς Αἰγύπ-
 του ἡγεμὼν καθέστηκε·
 γλῶσση δὲ, ὅτι διὰ παντὸς
 ἐν ὑγρῷ ὑπάρχουσιν ταύ-
 την, καὶ γενέτειραν τοῦ
 εἶναι καλοῦσι.‡ τρία δὲ
 ὑδρεῖα, καὶ οὔτε πλείονα
 οὔτε ἥττονα, ἐπειδὴ ἡ τῆς
 ἀναβάσεως ἐργασία κατ'
 αὐτοὺς τριμερὴς ὑπάρχει.
 ἐν μὲν ὑπὲρ τῆς Αἰγυπ-
 τίας γῆς τάξαντες· ἐπειδὴ
 ἐστι καθ' αὐτὴν ὕδατος
 γεννητικὴ. ἕτερον δὲ, ὑπὲρ
 τοῦ ὠκεανοῦ· καὶ γὰρ ἀπὸ
 τούτου ὕδωρ παραγίνεται
 εἰς Αἴγυπτον ἐν τῷ τῆς

Wherefore, even to this day
 in prayer for an abundant in-
 undation - - - - - And
 they depict THREE WATERPOTS,
 OF HEAVEN AND EARTH GUSH-
 ING FORTH WITH WATER, be-
 cause they make a waterpot
 like a heart having a tongue,
 —like a heart, because in their
 opinion the heart is the ruling
 member of the body, as the
 Nile is the ruler of Egypt, and
 like [a heart with ?] a tongue,
 because it is always in a state
 of humidity, and they call it
 the producer of existence. And
 they depict three waterpots,
 and neither more nor less, be-
 cause according to them there
 is a triple cause of the inun-
 dation. And they depict one
 for the Egyptian soil, as being
 of itself productive of water ;
 and another for the ocean, for
 at the period of the inunda-

* Mor. supplies καὶ ἐν χωρίων γέμοντες τὸν οἶνον ζώων λέ-
 οντα, Par A. B. καὶ ἐν τῶν χωρίων γέμοντες τὸν οἶνον ζώων
 λεόντων.

† Ald. Par C. om. μὲν ὑδρεῖον, leaving a lacuna.

‡ Treb. om. from ὥς τε ἐμμένοντος.

ἀναβάσεως καιρῷ. τρίτον δὲ ὑπὲρ τῶν ὄμβρων, οἳ γίνονται κατὰ τὰ νότια τῆς Αἰθιοπίας μέρη, κατὰ τὸν τῆς ἀναβάσεως τοῦ Νείλου καιρόν. ὅτι δὲ γεννᾷ ἡ Αἴγυπτος τὸ ὕδωρ, δυνατόν ἐστιν ἐντεῦθεν μαθεῖν. ἐν γὰρ τῷ λοιπῷ κλίματι τοῦ κόσμου, αἱ τῶν ποταμῶν πλημμῦραι ἐν τῷ χειμῶνι ἀποτελοῦνται, ὑπὸ τῶν συνεχῶν ὄμβρων τοῦ τοιοῦτου συμβαίνοντος· μόνη δὲ ἡ Αἰγυπτίων γῆ, ἐπεὶ μέση τῆς οἰκουμένης ὑπάρχει, καθάπερ ἐν τῷ ὀφθαλμῷ ἡ λεγομένη κόρη, θέρους ἄγει τὴν τοῦ Νείλου ἐαυτῇ ἀνάβασιν.

tion, water flows up from it into Egypt; and the third to symbolise the rains which prevail in the southern parts of Ethiopia at the time of the rising of the Nile. Now that Egypt generates the water, we may deduce from this, that in the rest of the earth the inundations of the rivers take place in the winter, and are caused by frequent rains; but the country of the Egyptians alone, inasmuch as it is situated in the middle of the habitable world, like that part of the eye, which is called the pupil, of itself causes the rising of the Nile in summer.

XXII. HOW THEY DESIGNATE EGYPT.



κβ'. Πῶς Αἴγυπτον γράφουσιν.

Αἴγυπτον δὲ γράφον-
τες, θυμιατήριον καίόμενον
ζωγραφοῦσι, καὶ ἐπάνω
καρδίαν. δηλοῦντες ὅτι ὡς
ἡ τοῦ ζηλοτύπου καρδία,
διὰ παντὸς πυροῦται, οὕ-
τως ἡ Αἴγυπτος, ἐκ τῆς
θερμότητος, διὰ παντὸς
ζωογονεῖ τὰ ἐν αὐτῇ ἢ
παρ' αὐτῇ ὑπάρχοντα.

To designate *Egypt*,* they
depict a BURNING CENSER AND
A HEART ABOVE IT, implying,
that as the heart of a jealous
person is constantly inflamed,
so Egypt from its heat perpe-
tually vivifies the things which
are in or near it.

Of the above nine hieroglyphical groups, I, II, III, upon the left, signify Egypt. The fourth, in the centre, signifies Upper and Lower Egypt; and is apparently that to which Horapollo alludes, but is mistaken in his description of it. V, and VI, immediately beneath it, denote King, and King of the Upper and Lower country. And VII, VIII, IX, upon the right, signify the Upper and Lower country.

* Qy. Αἴγυπτος, the Nile? or Egypt after the inundation?

XXIII. HOW A MAN THAT HAS NOT TRAVELLED
ABROAD.

κγ'. Πῶς ἄνθρωπον μὴ ἀποδημήσαντα.*

<p>Ἄνθρωπον τῆς πατρί- δος μὴ ἀποδημήσαντα ση- μαίνοντες, ὀνοκέφαλον ζω- γραφοῦσιν· ἐπειδὴ οὔτε ἀκούει τινὸς ἱστορίας, οὔτε τῶν ἐπὶ ξένης γινομένων αἰσθάνεται.</p>	<p>To symbolize a man that has not travelled out of his own country, they delineate an ONOCEPHALUS [creature with an ass's head], because he is neither acquainted with his- tory, nor conversant with fo- reign affairs.</p>
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XXIV. HOW AN AMULET [PROTECTION.]†



κδ'. Πῶς φυλακτήριον.

<p>Φυλακτήριον δὲ γρά- φειν βουλόμενοι, δύο κεφα-</p>	<p>When they would denote an amulet, they pourtray two</p>
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Two heads, one in front and the other in profile, is a common hieroglyphic signifying Protection, but is not ascertained as an amulet.

* Par C. Ald. Mer. Pier. Causs. insert τῆς πατρίδος.

† Mr. Birch has suggested, that φυλακτήριον has been substituted by Horapollo for φύλακα, a Guard or Protector; which is extremely happy.

λὰς ἀνθρώπων ζωγραφ-
οὔσι, τὴν μὲν τοῦ ἀρσενος
ἔσω βλέπουσαν, τὴν δὲ
θηλυκὴν ἔξω. οὕτω γάρ
φασιν οὐδὲν τῶν δαιμονίων
ἐφάψεται· ἐπειδὴ καὶ χω-
ρὶς γραμμάτων, ταῖς δυσὶ
κεφαλαῖς ἑαυτοὺς φυλακ-
τηριάζουσι.

HUMAN HEADS, one of a male
looking inwards, the other of
a female looking outwards,
(for they say that no demon
will interfere with any person
thus guarded); for without in-
scriptions they protect them-
selves with the two heads.

XXV. HOW THEY DENOTE AN IMPERFECT MAN.



κέ. Πῶς ἄνθρωπον ἄπλαστον γράφουσιν.

Ἄπλαστον δὲ ἄνθρωπον
γράφοντες, βάτραχον ζω-
γραφοῦσιν· ἐπειδὴ ἡ τού-
του γένεσις ἐκ τῆς τοῦ

To denote an *imperfect*
man, they delineate a FROG,
because it is generated from
the slime of the river, whence

1. A common hieroglyphic, but not ascertained. In the British Museum is an inscription, in which Kneph is called "the king of Frogs."—Birch.
- II. Kneph.

ποταμοῦ ἰλύος ἀποτελεῖται. ὅθεν καὶ ἔσθ' ὅτε ὁρᾶται τῷ μὲν ἑτέρῳ μέρει αὐτοῦ, βατράχῳ· τῷ δὲ λοιπῷ, γεώδει τινὶ ἐμφερής· ὥς καὶ ἐκλιπόντι τῷ ποταμῷ, συνεκλείπειν.

it occasionally happens that it is seen with one part of a frog, and the remainder formed of slime, so that should the river fall, the animal would be left imperfect.

XXVI. HOW AN OPENING.



κς'. Πῶς ἀνοιξιν.

"Ανοιξιν δὲ θέλοντες δηλῶσαι, λαγῶν ζωγραφουῖσι· διὰ τὸ πάντοτε τοῦς ὀφθαλμοὺς ἀνεωγότας ἔχειν τοῦτο τὸ ζῷον.

When they would denote an *opening*, they delineate a HARE, because this animal always has its eyes open.

Denotes "opening" according to Wilkinson—according to Sharpe it signifies "It is lawful." Qy. "Open or unprohibited."

XXVII. HOW SPEECH.



κζ'. Πῶς τὸ λέγειν.

Το λέγειν δὲ γράφοντες, γλῶσσαν ζωγραφοῦσι, καὶ ὕφαιμον ὀφθαλμόν* τὰ μὲν πρωτεῖα τῆς λαλιᾶς, τῇ γλώσση μερίζοντες, τὰ δευτερεῖα δὲ ταύτης, τοῖς ὀφθαλμοῖς. οὕτω γὰρ οἷτε λόγοι τελείως τῆς ψυχῆς καθεστήκασι πρὸς τὰ κινήματα αὐτῆς συμμεταβάλλοντες· εἴπερ καὶ ἑτέρα λαλιὰ παρ' Αἰγυπτίοις ὀνομάζεται† ἑτέρως δὲ τὸ λέγειν σημαίνοντες, γλῶσ-

To denote *speech* they depict a TONGUE, and a BLOOD-SHOT EYE; because they allot the principal parts of speech to the tongue, but the secondary parts thereof to the eyes. For these kinds of discourses are strictly those of the soul varying in conformity with its emotions; more especially as they are denominated by the Egyptians as different languages. And to symbolize *speech* differently, they depict

- I. Supposed by Mr. Wilkinson to represent three tongues, and to apply to the goddess of speech.
- II. Champollion considered this as the tongue and hand alluded to: it is often found inscribed at the beginning of tablets; a position not unfrequently occupied by an eye. It appears as a title of Hor.

* De Pauw. suggests, ὑπαὶ τὸν ὀφθαλμόν—an eye beneath.

† Treb. om. from εἴπερ.

σαν καὶ χεῖρα ὑποκάτω a TONGUE and a HAND BE-
γράφουσι· τῇ μὲν γλώσση NEATH; allotting the principal
τὰ πρωτεῖα τοῦ λόγου parts of speech to the tongue
φέρειν δεδωκότες, τῇ δὲ to perform, and the secondary
χειρὶ, ὡς τὰ τῆς γλώσσης parts to the hand as effecting
βουλήματα ἀννούση; τὰ the wishes of the tongue.
δεύτερα.

XXVIII. HOW DUMBNESS.

κή. Πῶς ἀφωνίαν.

Ἀφωνίαν δὲ γράφοντες, To denote *dumbness*, they
ἀριθμὸν αἰέ.† γράφουσιν, depict the number 1095, which
ὃς τριετοῦς ἐστὶ χρόνου is the number of days in the
ἀριθμὸς, ἐκ τριακοσίων ἐξ- space of three years, the year
ηκονταπέντε ἡμερῶν τοῦ consisting of 365 days, within
ἔτους ὑπάρχοντος· ἐφ' ὃν which time, if a child does not
χρόνον μὴ λαλήσαν τὸ speak, it shews that it has an
παιδίον σημειοῦται ὡς πα- impediment in its tongue.
ραπεποδισμένον τῇ γλώσ-
σῃ.

* αἰ Ald.—αλέ Par A. B. and Caus.

XXIX. HOW A VOICE FROM A DISTANCE.

κβ'. Πῶς φωνὴν μακρόθεν.

Φωνὴν δὲ μακρόθεν βου-
λόμενοι δηλῶσαι, ὁ κα-
λεῖται παρ' Αἰγυπτίοις
Οὐαῖε, αἴερος φωνὴν γρά-
φουσι, τουτέστι βροντὴν,
ἧς οὐδὲν καταφθέγγει μεί-
ζον, ἢ δυναμικώτερον.

When they would symbolise
a voice from a distance, which
is called by the Egyptians
Ouaie, they portray the VOICE
OF THE AIR, i. e. THUNDER,
than which nothing utters a
greater or more powerful voice.

XXX. HOW ANCIENT DESCENT.



λ'. Πῶς ἀρχαιογονίαν.

Ἀρχαιογονίαν δὲ γρά-
φοντες, παπύρου ζωγρα-
φοῦσι δέσμην· διὰ τούτου
δηλοῦντες τὰς πρῶτας
τροφάς. τροφῶν γὰρ οὐκ
ἂν τις εὔροι, ἢ γονῆς, ἀρ-
χήν.

To denote *ancient descent*
they depict a BUNDLE OF PA-
PYRUS, and by this they inti-
mate the *primeval* food; for
no one can find the beginning
of food or generation.

A roll of papyrus.

XXXI. HOW TASTE.

λά. Πῶς γεῦσιν.

Γεῦσιν δὲ δηλοῦντες, To denote *taste* they delineate the EXTREMITY OF THE ἀρχὴν στόματος ζωγραφοῦσιν· ἐπειδὴ πᾶσα γεῦσις μέχρι ταύτης σώζεται. γεῦσιν δὲ λέγω τελείαν. γεῦσιν δὲ μὴ τελείαν δηλοῦντες, γλῶσσαν ἐπὶ ὀδόντων ζωγραφοῦσιν, ἐπειδὴ πᾶσα γεῦσις τοῦτοις τελεῖται.

XXXII. HOW DELIGHT.

λβ'. Πῶς ἡδονήν.

Ἡδονὴν δὲ δηλῶσαι When they would represent *delight* they depict the NUM- βουλόμενοι δεκαῆξ ἀριθμὸν γράφουσιν. ἀπὸ γὰρ τού- BER 16 ;* for from this age men

* Leemans very happily suggests, from the following passage in Pliny. *Nat. Hist.* V. 9., that the symbol had some reference to the rising of the Nile : "Justum incrementum est cubitorum sedecim in duodecim cubitis famem sentit ; in tredecim etiamnum esurit ; quatuordecim cubita hilaritatem adferunt ; quindecim securitatem ; *sedecim delicias.*"

των τῶν ἐτῶν, ἀρχὴν τῆς begin to hold commerce with
 πρὸς γυναῖκας συνουσίας women, and to procreate chil-
 καὶ πρὸς τέκνα γενέσεως, dren.
 οἱ ἄνδρες ἔχουσι.

XXXIII. HOW SEXUAL INTERCOURSE.

λγ'. Πῶς συνουσίαν.

Συνουσίαν δὲ δηλοῦντες, To denote *sexual inter-*
 δύο δεκαῖς ἀριθμοὺς γρά- course they depict two NUM-
 φουσιν. ἐπεὶ δὲ γὰρ τὰ BERS 16. Cum enim sedecim
 δεκαῖς ἡδονὴν * εἶπομεν voluptatem esse diximus; con-
 εἶναι· ἡ δὲ συνουσία, ἐκ gressus autem, duplici con-
 δύο ἡδονῶν συνέστηκεν, ἔκ- stet, maris ac fœminæ, volup-
 τε τοῦ ἀνδρὸς, καὶ τῆς tate, propterea alia sedecim
 γυναικὸς· διὰ τοῦτο τὰ adscribunt.
 ἄλλα δεκαῖς προσγρά-
 φουσι.

* Mor. Par. A. Pier. Leem.—δεκαῖς ἡδονῶν, Par. B.—τέκνα ἐξ ἡδονῶν, Al.

XXXIV. HOW A SOUL CONTINUING A LONG TIME HERE.



λδ'. Πῶς ψυχὴν ἐνταῦθα πολὺν χρόνον διατρίβουσιν.

Ψυχὴν δὲ ἐνταῦθα πολὺν χρόνον διατρίβουσιν * βουλόμενοι γράψαι, ἢ πλημμύραν, φοῖνικα τὸ ὄρνεον ζωγραφοῦσι. ψυχὴν μὲν, ἐπεὶ δὴ πάντων τῶν ἐν τῷ κόσμῳ πολυχρονιώτατον ὑπάρχει τοῦτο τὸ ζῶον. πλημμύραν δὲ, ἐπεὶ δὴ ἡλίου ἐστὶν ὁ φοῖνιξ σύμβολον, οὗ μὴδὲν ἐστὶ πλεῖον κατὰ τὸν κόσμον.

When they would denote a soul continuing a long time here,† or an inundation, they depict the PHÆNIX the bird :‡ and they denote the soul by it, because this is the longest lived of all creatures in the world ; and an inundation, because the Phœnix is a symbol of the sun, than which nothing is greater in the universe. For the sun passes over all and

The Phœnix.

* διατρίψασαν, Par. A.

† Qy. ' When they would denote the soul, or an expiring cycle of time, or an inundation?' Of the two first the Phœnix was certainly a symbol, and possibly of the last, on account of its periodical return.

‡ The Phœnix the Bird, to distinguish it from the Phœnix the Palm branch.—See Ch. 7.

πάντων γὰρ ἐπιβαίνει, καὶ scrutinises all, hence he is called
 πάντα* ἐξερευνᾷ ὁ ἥλιος. Polys|| (much).
 εἴθ' οὕτω Πολὺς† - - ‡
 ὀνομασθήσεται.§

XXXV. HOW A MAN RETURNING HOME AFTER A LONG
 TIME FROM A FOREIGN LAND.

λέ. Πῶς τὸν χρονίως ἀπὸ ξένης ἐπιδημοῦντα.

Καὶ τὸν χρονίως δὲ To denote a *man returning*
 ἀπὸ ξένης ἐπιδημοῦντα *home after a long time from*
 δηλοῦντες, πάλιν φοίνικα *a foreign land* they again de-
 τὸ ὄρνεον ζωγραφοῦσιν. lineate the PHOENIX the bird :
 οὗτος γὰρ εἰς Αἴγυπτον, for this creature, after an in-
 ἐπ' αὐτὸν ὁ χρόνος τοῦ μοιρι- terval of 580 years,¶ when the
 δίου αὐτὸν καταλαμβάνειν time of death is about to over-
 μέλλῃ, διὰ πεντακοσίων take him, returns to Egypt,
 ἐτῶν παραγίνεται· καὶ and as soon as he pays the
 ἀποδοὺς ἐὰν φθάσῃ ἐντὸς debt of nature in Egypt, he is
 τῆς Αἰγύπτου τὸ χρεὼν, mystically served with funeral
 κηδεύεται μυστικῶς· καὶ rites ; and whatever rites the
 ὅσα ἐπὶ τῶν ἄλλων ἱερῶν Egyptians pay to the rest of
 ζώων Αἰγύπτιοι τελοῦσι, the sacred animals, the same

* Mor. Leem.—πάντας, Al.

† Hæsch. conjectures πολυόφθαλμος as an epithet of the sun.
 Qy. πολυχρόνιος.

‡ Ald. and Par. A. leave no lacuna.

§ Treb. om. from εἴθ'.

|| Phanes ? Apollo.

¶ See a similar relation in Tacitus Ann. vi. 28.

ταῦτα καὶ τῷ φοίνικι are due to the Phœnix : *for
 ὑπάρχειν ὀφείλει. λέγεται it is said by the Egyptians
 γὰρ μᾶλλον τῶν ἄλλων to rejoice in the sun more
 ἀνθρώπων ἢλίῳ χαίρειν|| than other birds, and because
 ὑπ' Αἰγυπτίων,† διὸ καὶ among them the Nile over-
 τὸν Νεῖλον αὐτοῖς πλημ- flows through the heat of this
 μυρεῖν, ὑπὸ τῆς θερμότη- god ; of which matter we dis-
 τος τούτου τοῦ θεοῦ· περὶ coursed with you a short time
 οὗ μικρὸν ἔμπροσθεν ὁ since.
 λόγος ἀποδοθήσεται‡ σοι
 παρ' ἡμῶν.§

XXXVI. HOW THEY DENOTE THE HEART.



λς'. Πῶς καρδίαν γράφουσι.

Καρδίαν βουλόμενοι When they would denote
 γράφειν, ἴβιν ζωγραφοῦσι. the heart they 'delineate the
 τὸ γὰρ ζῶον, Ἑρμῇ ὠκείω- 'IBIS ; for this animal is con-
 ται, πάσης καρδίας καὶ 'secrated to Hermes [Thoth],

Ibis, the emblem of Thoth or Hermes.

* I have translated this according to Treb.

|| ἥλιος χαίρων, Par. A.

† Mer. suggests ἐπ' Αἰγυπτίων.—Hæsch. τοὺς Αἰγυπτίους.—
 De Pauw suggests ὀρνέων for ἀνθρώπων, and Treb. reads so.

‡ Mer. De Pauw suggests ἀπεδόθη.

§ Treb. om. from περὶ οὗ.

λογισμοῦ δεσπότῃ, ἐπεὶ
καὶ* ἡ ἱβίς αὐτὸ καθ'
αὐτὸ τῇ καρδίᾳ ἐστὶν
ἐμφερής† περὶ οὗ λόγος
ἐστὶ πλεῖστος παρ' Αἰ-
γυπτίοις φερόμενος.

the lord of every heart and of
reasoning. The Ibis also is
itself in its own shape like the
heart, respecting which great
discussions are maintained by
the Egyptians.

XXXVII. HOW EDUCATION.

λζ'. Πῶς παιδεῖαν.

Παιδεῖαν δὲ γράφοντες,
οὐρανὸν δρόσον βάλλοντα
ζωγραφοῦσι· δηλοῦντες,
ὅτι ὥσπερ δρόσος πίπ-
τουσα, εἰς πάντα τὰ φυτὰ
χωρεῖ, καὶ τὰ μὲν φύσιν
ἔχοντα ἀπαλύνεσθαι, ἀ-
παλύνει, τὰ δὲ σκληρὰ
μένοντα ἐκ τῆς ἰδίας φύ-
σεως, ἀδυνατεῖ τὸ αὐτὸ
τοῖς ἑτέροις ἐκτελεῖν· οὕτω
καὶ ἐπὶ τῶν ἀνθρώπων, ἡ
μὲν παιδεία κοινὴ καθέ-
στηκεν, ἥνπερ ὁ μὲν εὐφυής,

To denote *education*† they
represent the HEAVEN DISTIL-
LING DEW, intimating that as
falling dew alights on all ve-
getables, and softens those
which have a nature suscep-
tible of being softened, but is
unable to operate upon those
which essentially remain hard
in the same way as upon the
others; so also among men
education is common to all;
and a man of an apt disposi-
tion receives it as dew, while

* Mor. ἐπειδὴ.

† Mor. ἀμερῆς.

‡ Qy. An Educator or Priest? See Ch. 21, fig. 4. See also
fig. 3 of Neith, who was the Minerva, the Goddess of Education,
pouring out the waters.

ὥς δρόσον ἀρπάζει, ὁ δὲ a man of a disposition less
ἀφυῆς, ἀδυνατεῖ τοῦτο docile is incapable of doing
δρᾶσαι. so.

XXXVIII. HOW THE EGYPTIAN LETTERS.



λή. Πῶς Αἰγύπτια γράμματα.

Αἰγύπτια δὲ γράμ- ‘ To denote the *Egyptian*
ματα δηλοῦντες, ἢ ἱερο- ‘ *letters*, or a *sacred scribe*,
γραμματέα, ἢ πέρας, μέ- ‘ or a *boundary*, they delineate
λαν, καὶ κόσκινον, καὶ ‘ *INK*, and a *SIEVE*, and a *REED*,
σχοινίον ζωγραφοῦσιν. Αἰ- ‘ and they thus symbolise the
γύπτια μὲν γράμματα, ‘ *Egyptian letters*, because
διὰ τὸ τούτοις πάντα παρ’ ‘ by means of these things all
Αἰγυπτίοις τὰ γραφόμενα ‘ writings among the Egyp-
ἐκτελεῖσθαι. σχοίνῳ γὰρ ‘ tians are executed : for they
γράφουσι, καὶ οὐκ ἄλλῳ ‘ write with a reed and nothing
τινί. κόσκινον δὲ, ἐπειδὴ ‘ else : and they depict a *SIEVE*,
τὸ κόσκινον πρῶτον ὑπάρ- ‘ because the sieve being origin-

- I. Inkstand : the ink and reeds, with one of which Thoth is writing, are placed in the cavities of the inkstand.
- II. A royal scribe.
- III. Thoth, the sacred scribe, is usually in this position, behind Osiris in the judgment of the dead.

χον σκευὸς ἀρτοποιίας, ἐκ
 σχοίνου γίνεται· δηλοῦσιν
 οὖν ὅτι πᾶς ὁ ἔχων τὴν
 τροφήν, μαθήσεται τὰ
 γράμματα· ὁ δὲ μὴ ἔχων,
 ἑτέρα τέχνη χρήσεται·
 ἀφ' οὗ καὶ ἡ παιδεία παρ'
 αὐτοῖς σβῶ καλεῖται· ὅπερ
 ἐστὶν ἐρμηνευθὲν, πλήρης
 τροφή. ἱερογραμματεῖα δὲ,
 ἐπειδὴ ζωὴν καὶ θάνατον
 οὗτος διακρίνει. ἔστι δὲ
 παρὰ τοῖς ἱερογραμμα-
 τεῦσι καὶ* βίβλος ἱερὰ,
 καλουμένη ἀμβρῆς, δι' ἧς
 κρίνουσιν τὸν κατακλιθέντα
 ἄρρῶστον· πότερον ζώσι-
 μός ἐστιν, ἢ οὐ, τοῦτο ἐκ
 τῆς κατακλίσεως τοῦ ἀρ-
 ρῶστου σημειούμενοι. †
 πέρας δὲ, ἐπειδὴ ‡ μαθὼν
 γράμματα, εἰς ὄρμον ζωῆς
 εὐδίων ἐλήλυθεν, οὐκέτι
 πλανώμενος τοῖς τοῦ βίου
 κακοῖς.

ally an instrument for making
 bread is constructed of reed ;
 and they thereby intimate that
 every one who has a subsis-
 tence should learn the letters,
 but that one who has not
 should practise some other
 art. And hence it is that
 among them education is called
 sbo,§ which when interpreted
 signifies sufficient food. Also
 they symbolize by these a
 'sacred scribe, because he
 'judges of life and' death.
 For there is among the sacred
 scribes a sacred book called
 AMBRES, by which they decide
 respecting any one who is
 lying sick, whether he will live
 or not, ascertaining it from
 the recumbent posture of the
 sick person. And a *boundary*,
 because he who has learnt his
 letters has arrived at a tran-
 quil harbour of existence, no
 longer wandering among the
 evils of this life.

* Mer. Par C. om.

† Treb. om. from τοῦτο.

‡ Mor. Par A. &c. insert ὁ.

§ sbo in Coptic denotes learning.—Champ.

XXXIX. HOW A SACRED SCRIBE.



λβ'. Πῶς ἱερογραμματέα.

Ἱερογραμματέα δὲ πάλιν, ἢ προφήτην, ἢ ἑνταφιαστήν,* ἢ σπλήνα, ἢ ὄσφρησιν, ἢ γέλωτα, ἢ πταρμόν, [ἢ ἀρχήν, ἢ δικαστήν†] βουλόμενοι γράφειν, κύνα ζωγραφοῦσιν. ἱερογραμματέα μὲν, ἐπεὶ δὴ περ τὸν βουλόμενον ἱερογραμματέα τέλειον γίνεσθαι, χρὴ πολλὰ μελετᾶν, ὑλακτεῖν τε συνεχῶς καὶ ἀπηγριῶσθαι, μηδενὶ

And again when they would denote a *sacred scribe*, or a *prophet*, or an *embalmer*, or the *spleen*, or *smelling*, or *laughter*, or *sneezing*, [or *government*, or a *judge*,] they depict a *dog*. And by this they denote a *sacred scribe*, because it is necessary for one who is desirous of becoming a perfect sacred scribe to be extremely careful, and to bark perpetually, and to be fierce,

I. Anubis on a tomb.

II. Anubis as an embalmer.

* Treb om.

† Treb. om. ἢ ἀρχήν ἢ δικαστήν.

προσχαριζόμενον,* ὥσπερ οἱ κύνες. προφήτην δὲ, ἐπειδὴ ὁ κύων ἀτενίζει παρὰ τὰ ἄλλα τῶν ζώων εἰς τὰ τῶν † θεῶν εἰδῶλα, καθάπερ προφήτης. ἐνταφιαστὴν δὲ τῶν ἱερῶν, ἐπειδὴ καὶ οὗτος γυμνὰ καὶ ἀνατετμημένα θεωρεῖ τὰ ὑπ' αὐτοῦ κηδεύόμενα εἰδῶλα. ‡ σπληνὰ δὲ, ἐπειδὴ τοῦτο τὸ ζῶον μόνον παρὰ τὰ ἕτερα, ἐλαφρότερον ἔχει, εἴτε θάνατος αὐτῷ, εἴτε μανία περιπέσοι, ἀπὸ τοῦ σπληνὸς γίνεται. καὶ οἱ θεραπεύοντες § τὸ ζῶον τοῦτο ἐν ταῖς κηδείαις, ¶ ἐπειδὴ μὲλλωσι τελευτᾶν, ὥς ἐπὶ τὸ πλεῖστον σπληνικοὶ γίνονται. ὁσφραϊνόμενοι γὰρ τῆς τοῦ ἀνατεμνομένου κυ-

fawning upon no one, like dogs. And they symbolise by it a *prophet*, because the dog gazes intently || upon the images of the gods more than all other animals, as does a prophet. And an *embalmer* of the sacred animals, because he also surveys the naked and dissected forms which are preserved by him. And the *spleen*, because this animal alone of all other creatures has this organ very light : and whether death or madness seizes him it arises from his spleen. And those who attend this animal in his exequies, when about themselves to die, generally become splenetic ; for smelling the exhalations from the dog, when dissecting him, they are affected by them.

* Mor. Mer. Pier. Causs. Leem. χαριζόμενον.—Par. C. Ald. χαριζόμενος.

† Par. A. B. Leem.—Al. insert δὲ.

‡ Aug. Hæsch. De Pauw. ἄλλα, though De Pauw suggests ἀπλᾶ.

§ Treb. om. from ἐνταφιαστῆν.

|| In the ceiling of the Ramesseion is a figure of Anubis seated, as in fig. I., at each end of the zodiac, gazing at the gods, who represent the intermediate months.

¶ Mor. καρδίαις.

νὸς ἀποφορᾶς, πάσχουσιν ὑπὸ τούτου.* ὅσφρησιν δὲ καὶ γέλωτα καὶ πταρμόν, ἐπειδὴ οἱ τέλειοι σπληνικοί, οὔτε ὀσφραίνεσθαι, οὔτε γελᾶν, οὔτε μὴν πτάρνυσθαι δύνανται.

And it denotes *smelling*, and *laughter*, and *sneezing*, because the thoroughly splenetic are neither able to smell, nor laugh, nor sneeze.

XI. IN WHAT MANNER THEY REPRESENT GOVERNMENT, OR A JUDGE.



μ'. Τίνι τρόπῳ δηλοῦσιν ἀρχὴν, ἢ δικαστήν.†

Ἀρχὴν δὲ,† ἢ δικασ- When they denote *govern-*
τήν § ἐπ' ἀν γράφωσι, προσ- ment,† or a *judge*, they place

- i. The figure, which appears to be some spotted skin upon a pole, is commonly placed beside Osiris or Thoth in the judgment of the dead, in which Anubis or the Dog is also concerned. It may be some coarse garment, but it is evidently the panther skin of the Greek Dionysus, the counter-part of Osiris.

- ii. Osiris as judge of the dead ; another form of Khem.

* Treb. om. from ὀσφραινόμενοι.

† Qy. Στολιστήν, the robe bearer, who was one of the officers of the procession. See the illustration of these chapters from Clemens, in the plate and note at the end.

‡ Qy. Ἀρχοντα, An archon or minister of state. § Treb. om.

τιθέασι τῷ κυνὶ καὶ βασι-
λικὴν στολὴν παρακειμένην
σχῆμα γυμνόν* διότι
ὥσπερ ὁ κύων, καθάπερ †
προεῖπον, εἰς τὰ τῶν θεῶν
εἰδῶλα ὀξυωπεῖ, οὕτω καὶ
ὁ ἄρχων ‡ δικαστὴς ὢν ἐν
τοῖς παλαιότεροις χρόνοις,
γυμνὸν ἐθεώρει τὸν βα-
σιλέα· διὸ καὶ ἐπὶ τούτου
προσπεριποιοῦσι τὴν βα-
σιλικὴν στολὴν.

close against the dog a ROYAL
ROBE, the undress garment :*
because like the dog, who,
as I said before, gazes in-
tently on the images of the
gods, so likewise the minister,
being in the more ancient
times a judge also, used to see
the king naked, and on this
account they add the royal
garment.

XLI. HOW THEY SIGNIFY THE BEARER OF THE SHRINE.



μά. Πῶς σημαίνουσι παστοφόρον.

Παστοφόρον δὲ σημαί- To signify the *bearer of the*
νοντες, φύλακα οἰκίας ζω- shrine, § they depict the KEEPER

I. Shrine or small portable temple, which was borne
like the Jewish ark by staves passed along its sides,
as above.—Sh. 361.

II. This figure supporting a shrine is very common.

III. A temple ; literally a shrine-house.—Sh. 362.

* Very obscure—Trebb. reads *nudæ figuræ appositam*, placed on a naked figure.—Mer. and De Pauw. suggest *σχῆματι γύμνῳ*—Caus. καὶ σχῆμα γυμνόν. It seems to have been the hide of some beast worn next the skin by the King, (as Dionysus and Hercules are represented,) and, according to Mr. Wilkinson, by the priests of a certain grade.—See his *Ancient Egypt*.

† Aug. Mor. Par. A. B. καθά.

‡ Trebb. om.

§ The cell in which the statue was carried in procession.

γραφοῦσι, διὰ τὸ ὑπὸ OF A HOUSE, because by him
 τούτου φυλάττεσθαι τὸ the temple is guarded.
 ἱερόν.

XLII. HOW THEY REPRESENT AN HOROSCOPUS
 [OBSERVER OF THE HOURS.]



μβ. Πῶς ἐμφαίνουσιν ὥροσκόπον.

<p>Ὁροσκόπον δὲ δη- λούντες, ἄνθρωπον τὰς ὥρας ἐσθίοντα ζωγαφοῦ- σιν· οὐχ ὅτι τὰς ὥρας ἐσθίει ὁ ἄνθρωπος, οὐ γὰρ δυνατὸν, ἀλλ' ἐπειδὴ αἱ τροφαὶ τοῖς ἀνθρώποις ἀπὸ τῶν ὥρῶν πορίζονται.</p>	<p>To signify an <i>Horoscopus</i> [observer of the hours], they delineate a MAN EATING THE HOURS, not that the man eats the hours, for that is impossible, but because food is prepared for men according to the hours.</p>
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XLIII. HOW THEY DENOTE PURITY.

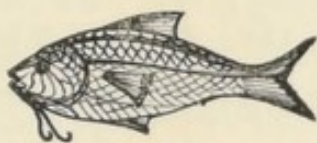
μκ. Πῶς δηλοῦσιν ἀγνείαν.

<p>Ἀγνείαν δὲ γράφοντες, πῦρ καὶ ὕδωρ ζωγαφοῦ-</p>	<p>To represent <i>purity</i> they delineate FIRE AND WATER,</p>
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*This figure of a man with the emblem of life against his
 mouth is found ; and seems to be the figure alluded to.*

σιν· ἐπεὶ διὰ τούτων τῶν because by these elements all
στοιχείων, πᾶς καθαρμὸς purification is perfected.
ἐκτελεῖται.

XLIV. HOW THEY INTIMATE A THING UNLAWFUL,
OR AN ABOMINATION.



μδ'. Πῶς αἰνίττονται ἀθέμιτον, ἢ καὶ μῦσος.*

<p>Ἀθέμιτον δὲ δηλοῦντες, ἢ καὶ μῦσος,* ἰχθὺν ζω- γραφοῦσι, διὰ τὸ τὴν τούτου† βρῶσιν μισεῖσθαι καὶ μεμιᾶσθαι‡ ἐν τοῖς ἱεροῖς· κενοποιὸν γὰρ ἰχθὺς πᾶς, καὶ ἀλληλοφάγον.</p>	<p>To denote a <i>thing unlaw- ful</i>, or an <i>abomination</i>, they delineate a FISH, because the feeding upon fish is considered in the sacred rites as abomina- ble, and a pollution: for every fish is an animal that is a deso- lator [laxative as food?], and a devourer of its own species.</p>
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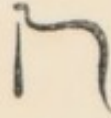
*Clemens states that the fish denotes hatred: and, accord-
ing to Leemans, it is found in some inscriptions with
that signification.*

* Treb. reads, and De Pauw. suggests, μῖσος.

† Mor. Par A. B. C. Leem.—τούτων, Al.

‡ μεμιάνθαι, Mor. Aug. Par A. B.

XLV. HOW THEY REPRESENT THE MOUTH.



μέ'. Πῶς γράφουσι στόμα.

Στόμα* δὲ γράφοντες,
ὄφιν ζωγραφοῦσιν· ἐπειδὴ
ὁ ὄφιν οὐδενὶ ἐτέρῳ τῶν
μελῶν ἰσχύει, εἰ μὴ τῷ
στόματι μόνον.

To represent the *mouth* they
depict a SERPENT, because the
serpent is powerful in no other
of its members except the
mouth alone.

XLVI. HOW MANLINESS COMBINED WITH TEMPERANCE.



μς'. Πῶς ἀνδρεῖον μετὰ σωφροσύνης.

Ἀνδρεῖον δὲ μετὰ σω-
φροσύνης δηλοῦντες, ταῦ-

To denote *manliness com-
bined with temperance*, they

- I. The commencement of numerous dedicatory inscriptions, generally interpreted "Sacred."—Sh. 309, 311. Does it signify things, or a tablet to "set up to, or in honour of?"
- II. KHEM, one of the principal divinities, the god of generation, his emblem was the bull.
- III. Powerful. Compare the translation of the obelisk of Hermapion, Anc. Fr. p. 169, with the square banners of the kings.

* Ἑστῶτα? Things set up to?

ρον ὑγιᾶ* φύσιν ἔχοντα
ζωγραφοῦσι. Θερμαντικώ-
τατον γὰρ ὑπάρχει τὸ
ζῶον κατὰ μόριον· ὥστε
ἅπαξ εἰς τὴν θήλειαν
φύσιν καθεῖς τὸ ἑαυτοῦ,
καὶ δίχα πάσης κινήσεως,
σπερμοβολεῖ· ἐὰν δέ ποτε
διαμάρτη τῆς φύσεως, καὶ
εἰς ἕτερον τόπον τοῦ σώ-
ματος τῆς βοῦς ἐρείσῃ τὸ
αἰδοῖον, τοτηνικαῦτα τῇ
ὑπερβαλλούσῃ ἐντονίᾳ*
τιτρώσκει τὴν θήλειαν.
ἀλλὰ καὶ σώφρων ἐστὶ,
διὰ τὸ μηδέποτε τοῦ θή-
λεος ἐπιβαίνειν μετὰ τὴν
σύλληψιν.

delineate a BULL that has a
vigorous constitution. Calidis-
simum enim est huic animali
membrum, ita ut semel eo in
foeminæ vulvam immisso, vel
absque ullo motu semen effu-
tiat. Quod si quando a vulvâ
vaccæ aberrans, in alium cor-
poris partem membrum inten-
derit, tum ejus immodicâ in-
tentione vaccam vulnerat.
Quin et temperans est: quippe
cum nunquam post concep-
tum, vaccam ineat.

XLVII. HOW HEARING.



μζ'. Πῶς ἀκοὴν.

Ἀκοὴν δὲ γράφοντες, To denote *hearing*, they
ταύρου ὁτίον ζωγραφοῦ- delineate the EAR OF THE BULL,

The bull's ear denotes hearing.—Champ.

* Mor. Par A. B. ὑγιῇ.

† Par A. B. C. Leem. ἐντονία.

σιν. ἐπειδὴν γὰρ ἡ θήλεια
 ὀργῶσα πρὸς σύλληψιν ἤ,
 ὀργᾷ δὲ οὐ πλεῖον ἢ ἐφ'
 ὥρας τρεῖς, τότε μυκᾶται
 μέγιστον· ἐν αῖς μὴ πα-
 ραγινομένου* τοῦ ταύρου,
 συμμύει τὴν φύσιν, μέχρι
 τῆς ἑτέρας συνόδου· ὃ δὲ
 σπανίως γίνεται. ἀκούει
 γὰρ ὁ ταῦρος ἀπὸ πολλοῦ
 διαστήματος. συνιείς τε†
 ὀργᾶν, διὰ δρόμου παρα-
 γίνεται ἐν τῇ συνουσίᾳ,
 τοῦτο μόνον παρὰ τὰ
 ἑτερα τῶν ζώων ποιῶν.

for when the cow is desirous
 of conception, (and she con-
 tinues so for not longer than
 three hours together,) she ve-
 hemently lows, and if during
 this time the bull should not
 approach her, she reserves her-
 self till another meeting. This
 however rarely happens; for
 the bull hears her from a great
 distance, and knowing that
 she is inflamed, he hastens to
 the meeting, and is the only
 animal that does so.

XLVIII. HOW THE MEMBER OF A PROLIFIC MAN.



μή. Πῶς αἰδοῖον ἀνδρὸς πολυγόνου.

Αἰδοῖον δὲ ἀνδρὸς πο- To denote the *member of a*
 λυγόνου δηλοῦντες, τράγον *prolific man*, they depict a

The Mendesian goat appears to have been considered by Herodotus as sacred to Khem. The goat as well as the bull was an emblem of Siva.

* Par C. παραγενομένου.

† Par A. B. C. Ald. Mer. Leem.—Aug. Hæsch. De Pauw, τὸ, but De Pauw. suggests τε τὸ.

ζωγραφουῖσιν, οὐκέτι δὲ ταῦρον. ἐπειδὴ οὗτος μὲν μέχρῃς οὗ ἐνιαύσιος γένηται, οὐ βιβάζει· σράγος δὲ ἐβδομαῖος μετὰ τὴν γένεσιν γενόμενος, ὀχεύει, ἄγονον μὲν καὶ ἄσπορον ἀποκρινόμενος σπέρμα, βιβάζει δὲ ὅμως πρῶτον τῶν ἄλλων ζώων.

GOAT, and not a bull: ille enim antequam annum attigerit, coire non solet: hic septem statim post ortum diebus congregitur, infœcundum et genituræ minime accommodum semen excernens. Prius tamen ac celerius cæteris animalibus coit.

XLIX. HOW THEY DENOTE IMPURITY.



μθ. Πῶς δηλοῦσιν ἀκαθαρσίαν.

Ἀκαθαρσίαν δὲ γράφοντες, ὄρυγα* ζωγραφουῖσιν. ἐπειδὴ ἐπ' ἀνα- To denote *impurity*, they delineate an ORYX* (a species of wild goat), because when

- I. The Oryx is found upon the monuments, but not explained.
- II. A conical seal frequently appears in the hands of persons making oblations. Several with inscriptions on the base, as represented above, are in Dr. Lee's Museum.

* Mor. Par A. B. Mer. Causs. ὄρυγα, a quail.

τολὴν ἐρχομένης τῆς σελήνης, ἀτενίζων εἰς τὴν θεὸν, κραυγὴν ποιεῖται, οὐκ εὐλογῶν αὐτήν, οὐδὲ εὐφημῶν· σημεῖον δὲ τούτου ἐναργέστατον. τοῖς γὰρ ἐμπροσθίοις αὐτοῦ σκέλεσιν ἀνορύσσων τὴν γῆν, ζωγραφεῖ* ἑαυτοῦ τὰς κόρας, ὥσπερ εἰ ἀγανακτῶν, καὶ μὴ βουλόμενος ἰδεῖν τὴν τῆς θεοῦ ἀνατολήν. τὰ δ' αὐτὰ ποιεῖ καὶ ἐπὶ τοῦ ἡλίου θεοῦ ἄστρου† ἀνατολῆς. διόπερ οἱ ἀρχαῖοι βασιλεῖς, τοῦ ὠροσκόπου σημαίνοντος αὐτοῖς τὴν ἀνατολήν, ἐπικαθίσαντες τούτῳ τῷ ζώῳ, διὰ μέσου αὐτοῦ, ὥς τινων γνωμόνων, τὴν τῆς ἀνατολῆς ἀκρίβειαν ἐγνώριζον. διὸ καὶ οἱ ἱερεῖς τοῦτο μόνον τῶν κτηνῶν, ἀσφράγιστον‡ ἐσθίουσιν· ἐπειδὴ ἀντιδικίαν|| τινὰ πρὸς τὴν θεὸν ἔχον φαίνεται. καὶ

the moon rises, this animal looks intently towards the goddess and raises an outcry, and that, neither to praise nor welcome her; and of this the proof is most evident, for it scrapes up the earth with its fore legs, and fixes its eyes in the earth, as if indignant and unwilling to behold the rising of the goddess. And it acts in the same manner at the rising of (the divine star) the sun. Wherefore the ancient kings, when the Horoscopus apprised them of the rising of the moon, placed themselves near this animal, and by observing the middle of its operations, ascertained, as by a kind of gnomon, the exact time of the rising. And hence the priests, of all other cattle, eat this alone without being previously marked with the seal, inasmuch as it appears to entertain a kind of aversion to the

* De Pauw. suggests *συστρέφει*.

† Treb. om. from *θείου*.—Mor. Ald. Mer. *ἀπὸ*.

‡ Hæsch. Leem.—*πτηνῶν*, Al.

§ Treb. om.

|| Par C. Ald. leave a lacuna.

γὰρ κατὰ τὴν ἐρημίαν, οὗ goddess: and in the desert
 ἐὰν λάβηται ὑδραγωγοῦ wherever it finds a watering
 τόπου, πιὸν τοῖς χείλε- place, after having drunk, it
 σιν* ἀναταράσσει, καὶ stirs it up with its lips, and
 μιγνύει τῷ ὕδατι τὴν mingles the mud with the
 ὕλην, † τοῖς δὲ ποσὶν εἰς water, and throws dust into it
 αὐτὸ ἐπιπέμπει κόνιν, with its feet, that it may be fit
 πρὸς τὸ, μηδενὶ ἑτέρῳ ζῳῷ, for no other animal to drink;
 τοῦτο πότιμον ὑπάρξαι. so malicious and odious has
 οὕτω πονηρὰ καὶ ἀπεχθὴς the nature of the Oryx been
 ἢ τοῦ ὄρυγος ἐνομίσθη considered. Nor does it act
 φύσις. οὐδὲ γὰρ οὐδὲ τοῦτο thus unmeaningly, because it
 καθῆκον ‡ ἐργάζεται, τῆς is this same goddess who ger-
 θεοῦ αὐτῆς πάντα γεννώ- minates and causes all things
 σης καὶ αὐξανούσης ὅσα whatsoever to increase that
 κατὰ τὸν κόσμον ἐστὶ are useful in the world.
 χρήσιμα.

L. HOW A DISAPPEARANCE.

ν'. Πῶς ἀφανισμὸν.

Ἀφανισμὸν δὲ δηλοῦν- To denote a *disappearance*,
 τες, μῦν ζωγραφοῦσιν, they delineate a MOUSE, be-

No hieroglyphic of a mouse has yet been found. But Herodotus states, that when Sennacherib approached Egypt, the bowstrings of his army were destroyed by mice during the night, in consequence of which, he was defeated by Sethos, king of Egypt, to whom was erected a statue with a mouse in his hand, as an emblem of DESTRUCTION.

* Bochart suggests χηλαῖς.—Trebb. om.

† De Pauw suggests ἰλὺν, mud, which Trebb. reads.

‡ Trebb. impie.

ἐπειδὴ πάντα ἐσθίων, μι-
αίνει καὶ ἀχρηστοῖ. τῷ
αὐτῷ δὲ σημείῳ χρῶνται
καὶ κρίσιν θέλοντες γρά-
ψαι. πολλῶν γὰρ καὶ δια-
φόρων ἄρτων κειμένων, ὁ
μῦς τὸν καθαρώτατον αὐ-
τῶν ἐκλεξάμενος ἐσθίει.
διὸ καὶ τῶν ἄρτοκόπων
κρίσις ἐν τοῖς μυσὶ γίνεται.

cause it pollutes and spoils all
things by nibbling them. They
also make use of the same
symbol when they would de-
note discernment, for when
many different sorts of bread
lie before him, the mouse se-
lects the purest from among
them and eats it. And hence
the selection by the bakers is
guided by mice.

LI. HOW IMPUDENCE.

να'. Πῶς ἰταμότητα.

Ἰταμότητα δὲ δηλοῦν-
τες, μυῖαν ζωγραφοῦσιν,
ἥτις* συνεχῶς ἐκβαλλο-
μένη, οὐδὲν ἥττον παρα-
γίνεται.

To denote *impudence*, they
represent a FLY, for this,
though perpetually driven
away, nevertheless returns.

LII. HOW THEY REPRESENT KNOWLEDGE.

νβ'. Πῶς γνῶσιν ζωγραφοῦσι.

Γνῶσιν δὲ γράφοντες,
μύρμηκα ζωγραφοῦσιν. ὁ

To represent *knowledge*,
they delineate an ANT, for

* ὅτι, Al.

γὰρ ἂν ἀσφαλῶς κρύψῃ
ἄνθρωπος, οὗτος γινώσκει·
οὐ μόνον δὲ,* ἀλλὰ καὶ
ὅτι, παρὰ τὰ ἕτερα τῶν
ζώων, εἰς χειμῶνα ποριζό-
μενος ἑαυτῷ τροφὰς, οὐ
διαμαρτάνει τοῦ τόπου,
ἀλλ' ἄπταιστος εἰς αὐτὸν
παραγίνεται.

whatever a man may carefully
conceal, this creature obtains
a knowledge of; and not for
this reason only, but also be-
cause beyond all other animals
when it is providing for itself
its winter's food, it never de-
viates from its home, but ar-
rives at it unerringly.

LIII. HOW THEY REPRESENT A SON.



νγ'. Πῶς υἱὸν ζωγραφοῦσιν.

Υἱὸν δὲ βουλόμενοι
γράφαι, χηναλώπεκα ζω-
γραφοῦσι. τοῦτο γὰρ τὸ
ζῷον φιλοτεκνώτατον ὑ-
πάρχει. καὶ γὰρ διώκεταιί
ποτε εἰς τὸ συλληφθῆναι
σὺν τοῖς τέκνοις, ὃ, τε
πατήρ καὶ ἡ μήτηρ αὐ-
τοῦ† αὐθαιρέτως διδόασιν
ἑαυτοὺς τοῖς κυνηγοῖς,

When they would denote a
son, they delineate a CHENA-
LOPEX (a species of goose).
For this animal is excessively
fond of its offspring, and if
ever it is pursued so as to be
in danger of being taken with
its young, both the father and
mother voluntarily give them-
selves up to the pursuers, that

1. The Goose signifies a Son; and with the globe, Son of
the Sun, the common title of the Pharaoh.

* Par B. leaves a lacuna.

† αὐτῶν, Par C. Leem.

ὅπως τὰ τέκνα διασωθῇ·
 δι' ἣνπερ αἰτίαν τοῖς Αἰ-
 γυπτίοις ἔδοξε σεβάσσειν
 τὸ ζῶον.

their offspring may be saved ;
 and for this reason the Egyp-
 tians have thought fit to con-
 secrate this animal.

LIV. HOW A FOOL.

νδ'. Πῶς ἄνουν.

Πελεκᾶνα δὲ γράφον-
 τες, ἄνουν τὲ ἥδε καὶ
 ἄφρονα σημαίνουσιν. ἐ-
 πειδὴ δυνάμενος ἐν τοῖς
 ὑψηλοτέροις τόποις κατα-
 τίθεσθαι τὰ ἑαυτοῦ ὠὰ,
 ὥσπερ καὶ τὰ λοιπὰ τῶν
 πετεινῶν, τοῦτο οὐ ποιεῖ·
 ἀλλὰ γὰρ καὶ ἀνορύξας
 γῆν, ἐκεῖ κατατίθεται τὰ
 γεννώμενα. ὅπερ ἐπιγνόν-
 τες ἄνθρωποι, τῷ τόπῳ
 βοὸς ἀφόδευμα ξηρὸν πε-
 ριτιθέασιν, ᾧ καὶ πῦρ
 ὑποβάλλουσι.* θεασάμε-
 νος δὲ ὁ πελεκᾶν τὸν καπ-
 νὸν, τοῖς ἰδίοις πτεροῖς
 βουλόμενος ἀποσβέσαι τὸ
 πῦρ, ἐκ τῶν ἐναντίων κατὰ

When they depict a PELI-
 CAN, they signify both a *fool*,
 and an *idiot*, because although
 like other winged creatures it
 is able to deposit its eggs on
 the higher places, it does not,
 but it merely scrapes up the
 earth and there lays its eggs.
 And the people observing this,
 surround the place with dried
 cows' dung, to which they
 apply fire. And when the
 pelican sees the smoke, by en-
 deavouring to extinguish the
 fire with its wings, she on the
 contrary kindles it by their
 motion : and thus, her wings
 being burnt by the fire, she
 easily becomes a prey for the

* Mor. Par A. ἐπεμβάλλουσι.

τὴν κίνησιν ἐξάπτει αὐτοῦ
 ὑφ' οὗ κατακαϊόμενος *
 τὰ ἑαυτοῦ πτερὰ, εὐσυλ-
 ληπτότερος τοῖς κυνηγοῖς
 γίνεται. δι' ἣν αἰτίαν οὐκ
 ἐνομίσθη ἐσθίειν τοὺς ἱερέας
 αὐτὸν, ἐπειδὴ ἀπαξαπλῶς
 ὑπὲρ τέκνων ποιεῖται τὸν
 ἀγῶνα. Αἰγυπτίων δὲ οἱ
 λοιποὶ † ἐσθίουσι, λέγον-
 τες, ὅτι μὴ κατὰ νοῦν τὴν
 μάχην, ὥσπερ οἱ χηναλώ-
 πεκες, ἀλλὰ κατὰ ἄνοιαν ‡
 ὁ πελεκᾶν ποιεῖται.

fowlers. And because it enters
 into the contest simply for the
 sake of its young, the priests
 consider it unlawful to eat it.
 But the rest of the Egyptians
 eat it, alleging that the pelican
 does not enter into the contest
 with discretion, as do the
 geese, but with folly.

LV. HOW THEY REPRESENT GRATITUDE.

νέ'. Πῶς εὐχαριστίαν δηλοῦσι.

Εὐχαριστίαν γράφον-
 τες, κουκούφαν ζωγρα-
 φοῦσι· διότι τοῦτο μόνον
 τῶν ἀλόγων ζώων ἐπειδὴ
 ὑπὸ τῶν γονέων ἐκτραφῇ,

To represent *gratitude*, they
 delineate a CUCURHA, because
 this is the only one of dumb
 animals, which, after it has
 been brought up by its parents,

The top of the sceptre placed in the hands of the gods is ornamented with a crested head which appears to be that of some beast, but was evidently considered by Horapollon to be the Hoopoo of Egypt. See Ch. 8. and title page.

* Ald. Mer. Pier. Causs. κατακαϊόμενα.

† Par C. Ald. Mer. Pier. Causs. πολλοὶ

‡ Par A. B. Mor. Hæsch.—εὐνοϊαν, Al.

γηράσασιν αὐτοῖς τὴν αὐ-
τὴν ἀνταποδίδωσι χάριν.
ἐν ᾧ γὰρ ὑπ' αὐτῶν ἐξε-
τρέφη τόπῳ, νεοσσιὰν
αὐτοῖς ποιήσας, τίλλει αὐ-
τῶν τὰ πτερὰ, τροφάς*
τε χορηγεῖ, μέχρις οὗ
πτεροφυήσαντες οἱ γονεῖς,
βοηθεῖν ἑαυτοῖς δυνηθῶσιν.
ὅθεν καὶ τῶν θεῶν σκήπ-
τρων κουκούφα προτίμησις
ἐστὶ.

repays their kindness to them
when they are old. For it
makes them a nest in the place
where it was brought up by
them, and trims their wings,
and brings them food, till the
parents acquire a new plu-
mage, and are able to assist
themselves : whence it is that
the Cucupha is honored by
being placed as an ornament
upon the sceptres of the gods.

LVI. HOW AN UNJUST AND UNGRATEFUL MAN.



νς'. Πῶς ἄδικον, καὶ ἀχάριστον.

"Ἀδικον δὲ καὶ ἀχάρι-
στον, ἵπποποτάμου ὄνυ-
χας δύο, κάτω βλέποντας,
γράφουσιν. οὗτος γὰρ ἐν

To symbolize an *unjust* and
ungrateful man, they depict
TWO CLAWS OF AN HIPPOPOTA-
MUS TURNED DOWNWARDS.

1. II. Typhonian figures.

II. Has the body of an hippopotamus.

* Par C. Ald. τροφάς.

† Par A. B. C. Leem. insert ἐπὶ.

ἡλικία γενόμενος, πειράζει
 τὸν πατέρα, πότερόν πο-
 τε ἰσχύει μαχόμενος πρὸς
 αὐτόν. καὶ ἐὰν μὲν ὁ
 πατὴρ ἐκχωρήσῃ, τόπον
 αὐτῷ μερίσας, οὗτος πρὸς
 τὴν ἑαυτοῦ μητέρα ἐπί-
 γαμον ἤκει, καὶ ἔᾶ τοῦτον
 ζῆν* εἰ δὲ μὴ ἐπιτρέψειεν*
 αὐτῷ ποιήσασθαι πρὸς
 τὴν μητέρα γάμον, ἀναιρεῖ
 αὐτόν, ἀνδρειότερος καὶ
 ἀκμαιότερος ὑπάρχων. εἰς
 δὲ τὸ κατώτατον μέρος
 ὄνυχας δύο ἱπποποτάμου,
 ὅπως οἱ ἄνθρωποι τοῦτο
 ὁρῶντες, καὶ τὸν περὶ αὐ-
 τοῦ λόγον ἐπιγινώσκοντες,
 προθυμότεροι εἰς εὐεργε-
 σίαν ὑπάρχωσι.

For this animal when arrived
 at its prime of life contends in
 fight against his father, to try
 which is the stronger of the
 two, and should the father give
 way he assigns him a place of
 residence, permitting him to
 live, and consorts himself with
 his own mother; but if his
 father should not permit him
 to hold intercourse with his
 mother, he kills him, being
 the stronger and more vigorous
 of the two. And they make
 use of the lowest parts of the
 hippopotamus, the two claws,
 that men seeing this, and un-
 derstanding the story of it,
 may be more inclined to kind-
 ness.

* ἐπιτρέψει, Ald. Mer. Leem.

LVII. HOW ONE WHO IS UNGRATEFUL TO HIS
BENEFACTORS.

νζ'. Πῶς ἀχάριστον πρὸς τοὺς ἑαυτοῦ εὐεργέτας.

Ἀχάριστον καὶ μάχι-
μον * τοῖς ἑαυτοῦ εὐεργέ-
ταις σημαίνοντες, περι-
στερὰν ζωγραφοῦσιν. ὁ
γὰρ ἄρσην ἰσχυρότερος
γενόμενος, διώκει τὸν ἑαυ-
τοῦ πατέρα ἀπὸ τῆς
μητρὸς, καὶ οὕτως αὐτῇ
πρὸς γάμον μίσγεται. κα-
θαρὸν δὲ τοῦτο τὸ ζῶον
ὑπάρχειν δοκεῖ· ἐπειδὴ
οὔσης λοιμώδους κατα-
στάσεως, καὶ παντὸς ἐμ-
ψύχου τε καὶ ἀψύχου
νοσῶδῶς διατιθεμένου, τοὺς
ἐσθίοντας τοῦτο μόνον, οὐ
μεταλαμβάνει† τῆς τοι-
αύτης κακίας. διόπερ κατ'
ἐκεῖνον τὸν καιρὸν, οὐδὲν
ἕτερον τῷ βασιλεῖ ἐν τρο-
φῇς μέρει παρατίθεται, εἰ

To signify a man that is
ungrateful and quarrelsome
with his benefactors, they de-
lineate a DOVE, for when the
male becomes the stronger, he
drives his father away from his
mother, and mates himself with
her. This creature however
seems to be pure, because
when any pestilential epidemic
rages, and every thing, animate
and inanimate, sickens with
disease, those persons alone
who feed upon this bird do
not share in so great a cala-
mity. Wherefore during such
a time nothing is served up to
the king as food except the
dove alone. And the same
food is served up to those who
are under a course of purifi-

* Treb. om.

† μεταλαμβάνειν?

μὴ μόνον περιστερά. τὸ
δὲ αὐτὸ καὶ † τοῖς ἐν ἀγ-
νεΐαις οὔσι, διὰ τὸ ὑπηρε-
τεῖσθαι τοῖς θεοῖς. ἰστο-
ρεῖται δὲ, ὅτι οὐ χολὴν
ἔχει τοῦτο τὸ ζῶον.

cation, that they may minister
to the gods. It is likewise
reported that this creature has
no gall.

LVIII. HOW AN IMPOSSIBILITY.



νή. Πῶς τὸ ἀδύνατον γενέσθαι.

Ἀδύνατον δὲ γενέσθαι
σημαίνοντες, πόδας ἀνθρώ-
που ἐν ὕδατι περιπατοῦν-
τας ζωγραφοῦσιν· ἢ καὶ
ἄλλως βουλόμενοι τὸ αὐτὸ
σημαίνειν, ἀκέφαλον ἄν-
θρωπον περιπατοῦντα
ζωγραφοῦσιν. ἀδύνατα δὲ
ἀμφοτέρω ὑπάρχοντα,
εὐλόγως εἰς τοῦτο παρει-
λήφασιν.

To signify an *impossibility*,
they represent A MAN'S FEET
WALKING ON THE WATER; OR
when they would signify the
same thing differently, they
delineate A HEADLESS MAN
WALKING. And since these
are both impossibilities, they
have with good reason selected
them for this purpose.

*Well known hieroglyphics not yet interpreted. The
second is from the ceiling of the Ramesseion.*

† Par A. B. C. Ald. Mer. Pier. Causs. om.

LIX. HOW A VERY BAD KING.



νθ'. Πῶς βασιλέα κάκιστον.

Βασιλέα δὲ κάκιστον*
[κάλλιστον? κράτιστον?]
δηλοῦντες, ὄφιν ζωγρα-
φοῦσι κοσμοειδῶς ἐσχη-
ματισμένον, οὗ τὴν οὐρὰν
ἐν τῷ στόματι ποιοῦσι·
τὸ δὲ ὄνομα τοῦ βασιλέως
ἐν μέσῳ τῷ εἰλίγματι
γράφουσιν, αἰνιττόμενοι
γράφειν, τὸν βασιλέα τοῦ
κόσμου κρατεῖν. τὸ δὲ
ὄνομα τοῦ ὄφεως παρ' Αἰ-
γυπτίοις ἐστὶ μείσι.*

To denote a *very bad* [a
very good? a very powerful?] *king*, they depict a SERPENT
in the form of a circle, whose
tail they place in his mouth,
and they write the name of
the king in the middle of the
coil, intimating that the king
governs the world. The ser-
pent's name among the Egyp-
tians is Meisi.

- I. An oval decorated with the basilisks, containing the prenomē of Amunoph III.
- II. A plain oval containing the name of Ramesses II. 'Amun me Ramses.' The oval is considered to have been originally a serpent coiled.

* κάκιστον, Ald.—Pier. mentions a reading κάλλιστον.—De Pauw. proposes ἄριστον.—Merc. κράτιστον.

LX. HOW A VIGILANT KING.



ξ'. Πῶς βασιλέα φύλακα.

Ἐτέρως δὲ βασιλέα φύ-
λακα δηλοῦντες, τὸν μὲν
ὄφιν ἐγρηγορότα ζωγρα-
φοῦσιν· ἀντὶ δὲ τοῦ ὀνό-
ματος τοῦ βασιλέως, φύ-
λακα ζωγραφοῦσιν. οὗτος
γὰρ φύλαξ ἐστὶ τοῦ παν-
τὸς κόσμου. καὶ ἐκάσ-
ποτε τὸν βασιλέα. ἐπε-
γρήγορον εἶναι.

And otherwise to denote a
vigilant king, they depict the
SERPENT (UPON THE WATCH),
and in the place of the king's
name they depict a *watcher* :
for he is the guardian of the
whole world ; and the king
ought to be vigilant every-
where.

LXI. HOW THEY DESIGNATE A RULER OF THE WORLD.



ξά'. Πῶς μηνύουσι κοσμοκράτορα.

Παλιν δὲ τὸν βασιλέα Again when they would

- I. After the king's name has been once or twice given in an inscription, a serpent seems to be sometimes substituted.
- II. From Belzoni's tomb.
- III. Golden house or palace.—Sh. 380.
- IV. King's house or palace.—Sh. 379.
- V. God's house or temple.—Sh. 371.

σημαίνουσι, πάλιν τὸν
 ὁλόκληρον ὄφιν ζωγρα-
 φοῦντες. οὕτω παρ' αὐτοῖς
 τοῦ παντὸς κόσμου τὸ
 διήκον ἐστὶ πνεῦμα. ||

fect form of the same animal,
 again depicting the ENTIRE
 SERPENT: for amongst them
 it is the spirit that pervades
 the universe.

LXV. HOW A FULLER.*

ξέ'. Πῶς γναφέα.*

Γναφέα* δὲ δηλοῦντες,
 δύο πόδας ἀνθρώπου ἐν
 ὕδατι ζωγραφοῦσι. τοῦτο
 δὲ, ἀπὸ τῆς τοῦ ἔργου†
 ὁμοιότητος δηλοῦσι.

To denote a *fuller*, they
 depict the TWO FEET OF A MAN
 IN WATER, and they depict this
 from the resemblance of the
 work.

LXVI. HOW A MONTH.‡

ξς'. Πῶς μῆνα.‡

Μῆνα δὲ γράφοντες,
 σελήνης σχῆμα, καθὸ καὶ
 πρόκειται, ἔχον εἴκοσι καὶ
 ὀκτὼ ἡμέρας ἰσημερινὰς
 μόνας, ἐξ εἰκοσιτεσσάρων
 ὥρῶν τῆς ἡμέρας ὑπαρ-

To represent a *month*, they
 depict as before explained the
 figure of the MOON when it has
 attained the age of eight and
 twenty days of equal lengths,
 each day containing twenty-

|| Treb. om. from οὕτω.

* γραφέα, Par B. C.—Qy. Kneph, the spirit pervading the universe, and moving on the water. See Chaps. 25 and 58.

† Par A. B. Pier. Leem.—ἐρμού, Al.

‡ Treb. om. this chap.—See illustrations of Chap. 4.

χούσης ζωγραφούσι, καθ' four hours, for during these it
 ἃς καὶ ἀνατέλλει· ταῖς δὲ is apparent, and in the re-
 λοιπαῖς δύο, § ἐν δύσει remaining two it is in a state of
 ἐστί. evanescence.

LXVII. HOW A RAPACIOUS, OR PROLIFIC, OR FURIOUS
 MAN.

ξζ. Πῶς ἄρπαγα, ἢ πολύγονον, ἢ μαινόμενον.

Ἄρπαγα δὲ, ἢ πολύ- When they would symbolize
 γονον, ἢ μαινόμενον βουλό- a *rapacious*, or *prolific*, or *fu-*
 μενοι σημῆναι, κροκόδειλον rious man, they delineate a
 ζωγραφούσι, διὰ τὸ, πο- CROCODILE, because it is pro-
 λύγονον* καὶ πολύτεκνον lific [?], and fertile in offspring,
 ὑπάρχειν καὶ μαινόμενον. and furious. For if it fails in
 ἐπὰν γὰρ ἄρπάσαι τὶ its intention of seizing any
 βουλόμενος ἀποτύχη, θυ- thing it rages in anger against
 μωθεῖς, καθ' αὐτοῦ μαίνε- itself.
 ται.

LXVIII. HOW SUNRISE.

ξη'. Πῶς ἀνατολήν.

Ἀνατολήν δὲ λέγοντες, To express *sunrise* they de-
 δύο ὀφθαλμοὺς κροκοδείλου pict the TWO EYES OF A CRO-

§ Par A. B. om.

* De Pauw suggests πολυκτόνον or πολυφόνον.—Leem. πολυφάνον.

κοσμοκράτορα νομίζοντες signify and designate a *king*
 καὶ μηνύοντες, αὐτὸν μὲν *who rules the world*, they
 ὄφιν ζωγραφοῦσιν* ἐν μέσῳ delineate the same *SERPENT*,
 δὲ αὐτοῦ, οἶκον μέγαν and in the middle thereof they
 δεικνύουσιν εὐλόγως. ὁ γὰρ represent a *LARGE HOUSE*, and
 βασιλείου οἶκος, παρ' αὐ- with reason for the royal abode
 τοῦ - - ἐν τῷ κόσμῳ.* from him - - - - in the
 world.

LXII. HOW A PEOPLE OBEDIENT TO THEIR KING.



ξβ'. Πῶς λαὸν πειθήνιον βασιλεῖ.

Λαὸν πρὸς βασιλέα To denote a *people obedient*
 πειθήνιον δηλοῦντες, μέ- *to their king*, they depict a
 λισσαν ζωγραφοῦσι. καὶ BEE, for this is the only one
 γὰρ μόνον τῶν ἄλλων ζωῶν, of all creatures which has a
 βασιλέα ἔχει, ὃ τὸ λοιπὸν king whom the rest of the tribe
 τῶν μελισσῶν ἑπεται πλη- of bees obey, as men serve
 θος, καθὼ καὶ οἱ ἄνθρωποι their king. And they inti-
 πείδονται βασιλεῖ. αἰνίτ- mate from the honey's - - -
 τονται δὲ ἐκ τῆς τοῦ μέ- - - - from the force of the
 λιτος† - - ἐκ τῆς τοῦ creature's sting - - - that

Champollion interprets this as 'King of an obedient people;' Sharpe, as 'King of Upper and Lower Egypt.'—
 Sh. 417. 419.

* Treb. om. from ὁ γὰρ.

† Ald. Mer. χρηστότητος καὶ in margin.

κέντρου τοῦ ζώου δυνά- - - - should be both lenient
 μεως† - - - χρηστὸν and firm in - - - and ad-
 ᾗμα καὶ εὐτονον εἶναι ministration.
 πρὸς‡ - καὶ διοίκησιν.§

LXIII. HOW A KING WHO GOVERNS A PART OF THE
 WORLD.

ξγ'. Πῶς βασιλέα μέρους κόσμου κρατοῦντα.

Βασιλέα δὲ οὐ τοῦ When they would symbolize
 παντὸς κόσμου κρατοῦν- a king who governs not all
 τα, μέρους δὲ, βουλόμενοι but a part of the world, they
 σημῆναι, ἡμίτομον ὄφιν depict HALF A SERPENT. For
 ζωγραφοῦσι· δηλοῦντες by this creature they denote
 τὸν μὲν βασιλέα διὰ τοῦ a king, and by half of it, that
 ζώου· ἡμίτομον δὲ, ὅτι οὐ he is not king over all the
 τοῦ παντὸς κόσμου. world.

LXIV. HOW ONE WHO GOVERNS ALL THINGS.*

ξδ'. Πῶς παντοκράτορα.*

Παντοκράτορα δὲ ἐκ They symbolize one who
 τῆς τοῦ ζώου τελειώσεως governs all things by the per-

† Ald. Mer. βασιλέα in margin.

‡ Mer. leaves no lacuna.—Ald. εἶναι - - - πρὸς.—Par. A. B.
 χρηστὸν εἶναι ᾗμα καὶ εὐτονον.

§ Treb. om. from αἰνίττονται.

* See the winged globe and serpent in the frontispiece, which is called Agathodæmon, and is said to signify the spirit that pervades the universe. See also the Egg and Serpent in Pl. I.

ζωγραφουσιν. ἐπειδήπερ* CODILE, because of the whole
 παντὸς σώματος ζώου οἱ body of the animal its eyes
 ὀφθαλμοὶ ἐκ τοῦ βυθοῦ glare conspicuously from the
 ἀναφαίνονται. deep.

LXIX. HOW SUNSET.



ξθ'. Πῶς δύσιν.

Δυσιν δὲ λέγοντες, κρο-
 κόδειλον κεκυφότα ζωγρα-
 φοῦσι. αὐτότοκον† γὰρ
 καὶ κατωφερὲς τὸ ζῶον.

To denote *sunset*, they re-
 present A CROCODILE TENDING
 DOWNWARDS, for this animal
 is self productive [?] and in-
 clining downwards.

This illustration is from the descent in Belzoni's tomb.

The central group is connected with the sun, and the stags' heads appear to be emblems of eternity, or renovation. See Pl. II. and also Book II. Chap. 21.

* Gesner. Bochart. De Pauw. sug. ἐπειδὴ πρὸ.

† Gesner. sug. κατωπὸν.—Causs. αὐτόκυπτον.—De Pauw. αὐτόκυφον, self bending.

LXX. HOW THEY SHADOW FORTH DARKNESS.



ό. Πῶς σκιάζουσι σκότος.

Σκότος δὲ λέγοντες,
κροκοδείλου οὐρὰν ζωγρα-
φοῦσιν· ἐπειδὴ οὐκ ἄλλως
εἰς ἀφανισμόν καὶ ἀπώ-
λειαν φέρει ὁ κροκόδειλος
οὗ ἂν λάβηται ζώου, εἰ
μὴ τῇ οὐρᾷ τῇ ἑαυτοῦ δι-
απληκτίσας ἄτοπον‡ πα-
ρασκευάσει. ἐν τούτῳ γὰρ
τῷ μέρει ἡ τοῦ κροκοδεί-
λου ἰσχὺς καὶ ἀνδρεία
ὑπάρχει. ἱκανῶν δὲ καὶ

To denote *darkness*, they
represent the TAIL OF A CRO-
CODILE, for by no other means
does the crocodile inflict death
and destruction on any animal
which it may have caught,
than by first striking it with
its tail, and rendering it inca-
pable of motion: for in this
part lies the strength and
power of the crocodile. And
now, though there are other

I. The illustration is from Belzoni's tomb. There are properly 12 figures of each side of the crocodile; representing the hours of the day and night.

II. The fig. beneath certainly signifies darkness; and is supposed to represent the end of a crocodile's tail.

‡ ἄτονον, Ald. Mer. Leem.

ἄλλων ὑπαρχόντων ση- appropriate symbols deducible
 μείων, ἐν τῇ τῶν κροκο- from the nature of the cro-
 δείλων φύσει, αὐτάρκη τὰ codile, those which we have
 δόξαντα ἐν τῷ πρώτῳ mentioned are sufficient for the
 συγγράμματι εἰπεῖν. first Book.

Τέλος τοῦ πρώτου βιβλίου.

END OF THE FIRST BOOK.

HORAPOLLO.

BOOK II.

ΩΡΑΠΟΛΛΩΝΟΣ ΝΕΙΛΩΟΥ

ΙΕΡΟΓΛΥΦΙΚΑ

Α ΕΞΗΝΕΓΚΕ ΜΕΝ ΑΥΤΟΣ ΑΙΓΥΠΤΙΑΙ ΦΩΝΗΙ,

ΜΕΤΕΦΡΑΣΕ ΔΕ ΦΙΛΙΠΠΟΣ ΕΙΣ ΤΗΝ

ΕΛΛΑΔΑ ΔΙΑΛΕΚΤΟΝ.

THE HIEROGLYPHICS OF
HORAPOLLO NILOUS

WHICH HE PUBLISHED IN THE EGYPTIAN TONGUE,
AND WHICH PHILIP TRANSLATED INTO
THE GREEK LANGUAGE.

H O R A P O L L O .

BIBΛION ΔΕΥΤΕΡΟΝ.

BOOK II.

Διὰ δὲ τῆς δευτέρας In this second part of the
πραγματείας, περὶ τῶν work, I shall present you with
λοιπῶν τὸν λόγον ὑγιῇ σοι the complete treatise of the
παραστήσομαι· ἃ δὲ καὶ remaining subjects : and some
ἐξ ἄλλων ἀντιγράφων, also from other writings, which
οὐκ ἔχοντα τινὰ ἐξήγησιν, have no explanation, I have
ἀναγκαίως ὑπέταξα. deemed it requisite to subjoin.

I. WHAT THEY SIGNIFY BY DEPICTING A STAR.

α'. Τί ἀστέρα γράφοντες δηλοῦσιν.

Ἄστηρ παρ' Αἰγυπ- When a STAR is depicted by
τίοις γραφόμενος, ποτὲ the Egyptians, it sometimes
μὲν θεὸν† σημαίνει, ποτὲ symbolizes *God*, sometimes
δὲ δείλην,‡ ποτὲ δὲ νύκτα, *evening*, sometimes *night*,
ποτὲ δὲ χρόνον, ποτὲ δὲ sometimes *time*, and some-
ψυχὴν ἀνθρώπου ἄρρενος. times the *soul* of a male man.

1. *The Star signifies God. See Book I. c. 13.*

† Ald. om.

‡ Ald. Mer. Treb. and F. om.

II. WHAT BY AN EAGLET.

β'. Τί ἀετοῦ νεοσσὸν.ξ

Καὶ ἀετοῦ νεοσσὸν, ἀρ- An EAGLET symbolizes
 ῥενογόνον καὶ κῦκλωδὸν something *prolific of males*,
 σημαίνει, || ἡ σπέρμα ἀν- or *of a circular form*, or the
 θρώπου. seed of man.

III. WHAT BY TWO FEET CONJOINED AND ADVANCING.

γ'. Τί δύο πόδας συνηγμένους ¶ καὶ βεβηκότας.

Δυο πόδες συνηγμένοι ¶ TWO FEET CONJOINED AND
 καὶ βεβηκότες, δρόμον ἡ- ADVANCING, symbolize the
 λίου τὸν ἐν ταῖς χειμερί- course of the sun in the winter
 ναις* τροπαῖς σημαίνουσι. solstice.

III. See Book I. c. 58.

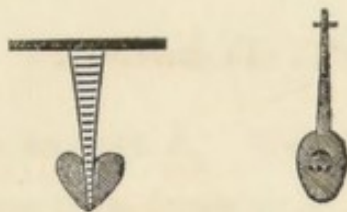
ξ Treb. omits this chapter.

|| σημ Par A. B.—Ald. Mer. leave a lacuna.

¶ συνηγομενους and συνηγόμενοι, Ald. Mer.—συνημμενοι or
 συνημενοι, Par. C.—Pier. ment. the reading πολυπόδες συνηρ-
 γομένοι. De Pauw. sug. συνειργμένοι.

* Aug. Ald. Mer. Leem.—χειμερίαις, Al.

IV. WHAT BY THE HEART OF A MAN SUSPENDED
BY THE WINDPIPE.



δ'. Τί ἀνθρώπου καρδίαν φάρυγγος ἡρτημένην.

Ἀνθρώπου καρδία φάρυγγος ἡρτημένη, ἀγαθοῦ ἀνθρώπου στόμα σημαίνει.

THE HEART OF A MAN SUSPENDED BY THE WINDPIPE signifies the *mouth of a good man*.

V HOW THEY DENOTE THE FRONT OF BATTLE.



έ. Πῶς πολέμου στόμα.†

Πολέμου στόμα δηλοῦσιν ἀνθρώπου χεῖρες ζωγραφούμεναι, ἡ μὲν ὄπλον κρατοῦσα, ἡ δὲ τόξον.

THE HANDS OF A MAN, ONE HOLDING A SHIELD AND THE OTHER A BOW, when delineated, denote the *front of battle*

iv. The first signifies Good, and seems to be the hieroglyphic referred to, but mistaken for the other. It is a musical instrument.

v. Victorious. Sh.

† Treb. om. this chap.

VI. WHAT BY A FINGER.

ς'. Τί δάκτυλον.

Ἄνδρῶπου στόμαχον A FINGER denotes *the sto-*
 δηλοῖ δάκτυλος.† *mach of a man.*

VII. QUID PENIS MANU COMPRESSA.

ζ'. Τί αἰδοῖον χειρὶ κρατούμενον.

Αἰδοῖον χειρὶ κρατού- PENIS MANU COMPRESSA de-
 μένον, σωφροσύνην δηλοῖ *notes continence in a man.*
 ἀνδρῶπου.

VIII. HOW THEY DENOTE DISEASE.

ή'. Πῶς νόσον δηλοῦσιν.ξ

Ἄνθη δὲ ἀνεμώνης, The FLOWERS OF THE ANE-
 νόσον ἀνδρῶπου σημαίνει. *MONY denote disease of a*
 man.

‡ Klap. sug. δακτύλιος. "A ring."

§ Par. B. om. this chap.

IX. HOW THE LOINS OF A MAN.

Σ'. Πῶς ὀσφὺν ἀνδρώπου.

Ὅσφυν, ἢ στάσιν|| ἀν-
δρώπου βουλόμενοι ζωγρα-
φεῖν, τὸ νωτιαῖον ὀστοῦν
γράφομεν. τινὲς γὰρ λέ-
γουσι τὸ σπέρμα ἐκεῖθεν
φέρεισθαι.

When we would denote *the loins or the constitution of a man* we depict the BACKBONE ; for some hold that the seed proceeds from thence.

X. HOW THEY SYMBOLIZE PERMANENCY AND SAFETY.



Ι'. Πῶς διαμονὴν καὶ ἀσφάλειαν σημαίνουσιν.

Ὅρνυγος § ὀστέον ζω-
γραφούμενον, διαμονὴν καὶ
ἀσφάλειαν σημαίνει· διότι
δυσπαθὲς ἐστὶ τὸ τοῦ ζώου
ὀστέον.

The BONE OF A QUAIL when delineated symbolizes *permanency and safety* ; because the bone of this animal is difficult to be affected.

I. The quail.

II. Signifies " Good." Sh. 625.

III. Bone with flesh upon it is common. Probably
" Son." Sh. 1012.

|| Treb. om.

§ Hæsch. Pier. De Pauw. sug. ὀρνυγος.

XI. HOW CONCORD.

ια. Πῶς ὁμόνοιαν.

Ἄνθρωποι δύο δεξιού-
μενοι,* ὁμόνοιαν δηλοῦσι.

TWO MEN JOINING THEIR
RIGHT HANDS denote *concord*.

XII. HOW A CROWD.



ιβ'. Πῶς ὄχλον.

Ἄνθρωπος καθωπλισ-
μένος, καὶ τοξεύων, ὄχλον
σημαίνει.†

AN ARMED MAN SHOOTING
WITH A BOW denotes a *crowd*
[troop or army?]

XIII. HOW ADMEASUREMENT.

ιγ'. Πῶς ἀναμέτρησιν.

Ἄνθρώπου δάκτυλος,
ἀναμέτρησιν σημαίνει.

THE FINGER OF A MAN de-
notes *admeasurement*.

xii. This signifies soldiers.—Sh. 988, 910. Perhaps
an army. Sh.

* ἀξιούμενοι, Al.

† δηλοῖ, Par A. B. Aug. Leem.

XIV. HOW A WOMAN PREGNANT.

ιδ'. Πῶς γυναῖκα ἔγκυον.†

Γυναῖκα ἔγκυον* βου-
λόμενοι δηλῶσαι, ἡλίου
κύκλον σὺν ἀστέρι, μετὰ
ἡλίου ὃ δίσκου δίχα τε-
τμημένου, σημαίνουσιν.

When they would denote a
woman pregnant, they por-
tray the ORB OF THE SUN WITH
A STAR AND THE SUN'S DISK
BISECTED.

XV. HOW WIND.

ιέ'. Πῶς ἄνεμον.

Τὴν ἀνατολὴν ἰέραξ
ἐπὶ μετεώρου θέων, ἀνέ-
μους σημαίνει. ἔτι καὶ
ἄλλως,¶ ἰέραξ διατετα-
μένος τὰς πτέρυγας ἐν
ἀέρι, οἷον πτέρυγας ἔχων,*
ἄνεμον σημαίνει.

A HAWK soaring on high
towards the east, signifies the
winds; [the spirit or soul?]
and again otherwise, a HAWK
with its wings expanded in the
air symbolizes the wind, as
having wings.

xv. See B. I. c. 6, and 7.

† Aug. Par A. Leem.—ἔγγυον, Al. ὃ Ald. has an asterisk.

¶ πῶς τὸ αὐτὸ, Aug.—Par A. B. om.

* Leem. has received ἔχοντα, which Mer. sug.—Treb. om. from οἷον.

XVI. HOW FIRE.

ις'. Πῶς πῦρ.

Καπνὸς εἰς οὐρανὸν SMOKE ascending towards
ἀναβαίνων, πῦρ δηλοῖ. heaven denotes *fire*.

XVII. HOW A WORK.

ιζ'. Πῶς ἔργον.

Βοὺς † ἄρρενος κέρας A BULL'S HORN when de-
γραφόμενον, ἔργον σημαί- picted signifies *work*.
νει.

XVIII. HOW PUNISHMENT.



ιή'. Πῶς ποινὴν.

Βοὺς ‡ δὲ θηλείας κέρας A COW'S HORN when de-
γραφόμενον, ποινὴν ση- picted signifies *punishment*.
μαίνει.

xviii. The Horns are used as the syllable "An," as in
Ἀνερο.

† το, Par C. Ald. Mer. Pier. Causs. Treb.

‡ το, Par C. Ald. Mer. Pier. Causs. Treb.

XIX. HOW IMPIETY.



ιβ'. Πῶς ἀνοσιότητα.

Προτομή σὺν μαχαίρᾳ A BUST portrayed WITH A
 γραφομένη ἀνοσιότητα SWORD denotes *impiety*.
 δηλοῖ.

XX. HOW AN HOUR [EXECRATION ?].



κ'. Πῶς ὥραν. §

Ἴππος ποτάμιος γρα- A RIVER HORSE when de-
 φόμενος ὥραν § δηλοῖ. lineated, denotes *an hour*.

xix. Not ascertained.

xx. Commonly found near Osiris in the judgment
 scenes. Qy.

§ Causs. sug. ἄραν, A curse.—De Pauw. φθόραν, Destruction.

XXI. HOW ANYTHING OF LONG DURATION.

κά. Πῶς πολυχρόνιον.||

"Ελαφος κατ' ἐνιαυτὸν A STAG shoots its horns
βλαστάνει τὰ κέρατα· every year, and when de-
ζωγραφουμένη δὲ, πολυ- picted, signifies anything of
χρόνιον σημαίνει. long duration.

XXII. HOW AVERSION.

κβ'. Πῶς ἀποστροφὴν.

Λύκος, ἢ κύων ἀπες- A WOLF OR A DOG AVERTED
τραμμένος, ἀποστροφὴν denotes *aversion*.
δηλοῖ.

XXI. Several inverted stags' heads alternating with hieroglyphics, are delineated in the judgment scene, where they seem to have some connexion with duration, perhaps eternity. See Pl. 3. and B. I. c. 69.

|| Par. A. B. Pier. πολυχρόνια.

XXIII. HOW A FUTURE ACT.



κγ'. Πῶς μέλλον ἔργον.*

Ἀκοὴ ζωγραφουμένη, An EAR when delineated
μέλλον ἔργον σημαίνει. symbolizes a future act.

XXIV. HOW A MURDERER, OR THE BLOOD OF A CROCODILE.

κδ'. Πῶς φονέα, ἢ αἷμα κροκοδείλου.

Σφήξ ἀεροπετής, ἥτοι† A WASP FLYING IN THE AIR
αἷμα κροκοδείλου βλαπ- signifies either the noxious
τικόν, ἢ φονέα‡ σημαί- blood of a crocodile, or a mur-
νει. derer.

XXV. HOW DEATH.

κε'. Πῶς θάνατον.

Νυκτικόραξ θάνατον A NIGHT RAVEN signifies
σημαίνει. ἄφνω γὰρ ἐπέερ- death; § for it suddenly poun-

xxiii. *Immortal or Eternal. Sh. 318. Qy. Extension in time. The coil may have been mistaken by Horapollo for an ear.*

* Treb. om. chap. xxiii.

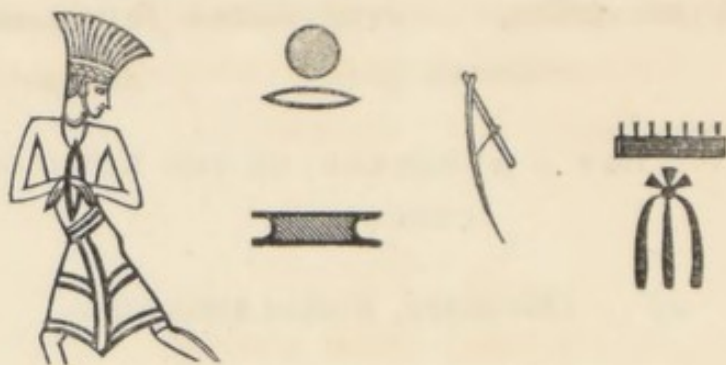
† ἢ τὸ? ‡ Vat. Leem.—φόνον, Al.

§ Qy. Erebus? The Hebrew word עֶרֶב, EREB, signifies either

χεται τοῖς νεοσσοῖς τῶν
κορωνῶν † κατὰ τὰς νύκ-
τας, ὡς ὁ θάνατος ἄφνω
ἐπέρχεται.

ces upon the young of the
crows by night, as death sud-
denly overtakes men.

XXVI. HOW LOVE.



κς'. Πῶς ἔρωτα.

Παγὶς ἔρωτα ὡς θή-
ραν || θανατ τερὸν,
ἄέρα σημαίνει. ὄν,
υῖόν.

A NOOSE denotes *love* as . .

1. A prisoner handcuffed. Horapollo seems to have confounded the handcuff with the mouth in the next expression, which Mr. Wilkinson considers to signify "beloved."

II. III. IV. V. VI. Also signify beloved.

Erebus darkness, or the Nightraven, and it appears by Damascius, that the Sidonians substituted this bird as an emblem of Erebus.—An. Frag. p. 319.

† Par C. Ald. Mer. Pier. Caus. Treb. om.

|| . . . τὸν ἄέρα σημαίνει, Ald. Mer. Pier. who also mentions, πτερὸν ἄερα.—θανάτου . . . τερὸν ἄερα σημαίνει,—ὄν υῖόν, Par A. B. ω υῖόν . . . τον ἄερα σημαίνει . . . τὸν υῖόν Par C.—Treb. Laqueus amorem significat. "A noose signifies love."

XXVII. HOW THE MOST ANCIENT.



κζ'. Πῶς παλαιότατον.

Λόγοι καὶ φύλλα, ἢ WORDS AND LEAVES OF A
βιβλίον ἐσφραγισμένον, SEALED BOOK denote *the most*
παλαιότατον δηλοῖ. *ancient.*

XXVIII. HOW A SIEGE.



κή. Πῶς ¶ πολιορκίαν.

Κλίμαξ, πολιορκίαν, A LADDER signifies a *siege*
διὰ τὸ* ἀνώμαλον. by reason of its inequality [?].

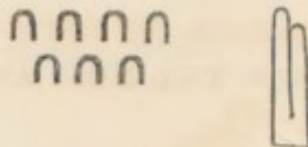
xxvii. The Papyri are found tied up, and sealed with clay
above the knot.

xxviii. A kind of tower frequently found in battle scenes.

¶ Ald. Mer. insert ποιεῖ.—Mer. ποιοῦσι, in margin.

* De Pauw. sug. καί.

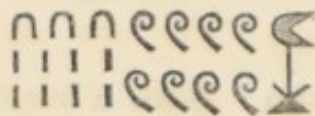
XXIX. HOW INFINITE, OR A SONG, OR FATE.



κθ. Πῶς ἄπειρον, ἡ Μοῦσαν, ἡ μοῖραν.

Γράμματα ἑπτὰ, ἐν SEVEN LETTERS INCLUDED
 δυσὶ δακτύλοις† περιεχό- WITHIN TWO FINGERS [RINGS?]
 μενα Μοῦσαν, ἡ ἄπειρον, symbolize a *song*, or *infinite*,
 ἡ μοῖραν σημαίνει. or *fate*.

XXX. WHAT ONE LINE BENT OVER ANOTHER SIGNIFIES.



λ. Τί σημαίνει γραμμῇ, ἐπικεκαμμένη ἐτέρα.

Γραμμῇ ὀρθῇ μία, ἅμα A straight line with a
 γραμμῇ ἐπικεκαμμένη* curved line above it signifies
 ἡ δέκα, γραμμὰς ἐπιπέ- TEN PLANE LINES.†
 δους σημαίνουσι.

XXIX. 1. The number 70 is very common on funereal tablets, and signifies "The Days of mourning." Sh. 676. The Egyptians still sing their lamentations, perhaps a relic of the funereal chant called *Maneros* by Plutarch.

2. An amulet with some mystic signification.

XXX. The plane lines denote units, the curved 10's, the coils 100's, and the other 1000's.

† De Pauw. sug. δακτυλίοις, "rings."—Reuv. ἐντος δακτυλίου, "within a ring." Qy. Bent into the form of a ring.

‡ Qy. When a curved line is placed above a straight line it denotes ten of such straight lines.

* Pier. mentions, ἐπικεκλημένη, ἡ . . . ἡ δέκα.—Leem. om. ἡ

XXXI. WHAT THEY DENOTE BY DEPICTING A SWALLOW.



λά. Τί δηλοῦσι χελιδόνα γράφοντες.

Τὴν ὅλοσχερῇ σημαί-
νειν βουλόμενοι κτῆσιν γο-
νικὴν καταλειφθεῖσαν τοῖς
υἱέσι, χελιδόνα ζωγρα-
φοῦσιν. ἐκείνη γὰρ κυλίει
ἑαυτὴν εἰς πηλὸν, καὶ
κτίζει τοῖς νεοττοῖς φωλεὸν
μέλλουσα τεθνᾶναι.

When they would signify
that *the whole of a parent's*
substance has been left to the
sons, they depict a SWALLOW.
For she rolls herself in the
mud, and builds a nest for
her young, when she is her-
self about to die.

XXXII. WHAT BY A BLACK DOVE.

λβ'. Τί μέλαιναν περιστερὰν.

Γυναῖκα χήραν ἐπι-
μείνασαν ἄχρι θανάτου
θέλοντες σημῆναι, περισ-
τερὰν μέλαιναν ζωγρα-
φοῦσιν. αὕτη γὰρ οὐ συμ-
μίσγνυται ἐτέρῳ ἀνδρὶ, ἕως
οὗ ὅς χρηεύση. ||

When they would symbo-
lise a *woman who remains a*
widow till death, they depict
a BLACK DOVE; for this bird
has no connexion with another
mate from the time that it is
widowed.

XXXI. *Jewels, valuables.* Sh. 551.

§ De Pauw. sug. ἐξ οὗ.

|| χρηεύει, Al.

XXXIII. WHAT BY AN ICHNEUMON.

λγ'. Τί ἰχνεύμονα.

Ἄνθρωπον ἀσθενῆ, καὶ
μὴ δυνηθέντα ἑαυτῷ βοη-
θῆσαι δι' ἑαυτοῦ, ἀλλὰ
διὰ τῆς ἄλλων ἐπικουρίας,
θέλοντες δηλῶσαι, ἰχνεύ-
μονα ζωγραφοῦσιν. ἐκείνη
γὰρ ὅταν ἴδῃ ὄφιν, οὐ
πρότερον ἐπιτίθεται αὐτῷ,
ἀλλὰ βοῇ τοὺς ἄλλους
ἐπικαλουμένη, τότε ἐναν-
τιοῦται τῷ ὄφει.

When they would represent
*a man that is feeble, and un-
able of himself to help him-
self, but who does so by the
aid of others,* they delineate
an ICHNEUMON. For this
animal, when it spies a ser-
pent, does not at once attack
it, but by its noise calls others
to its assistance, and then at-
tacks the serpent.

XXXIV. WHAT THEY DENOTE BY ENGRAVING ORIGANUM
(WILD MARJORAM) FOR A HIEROGLYPHIC.

λδ'. Τί δηλοῦσιν ὀρίγανον ἱερογλυφοῦντες.

Λεῖψιν ¶ μυρμήκων βου-
λόμενοι σημῆναι, ὀρίγανον
ἱερογλυφοῦσιν. αὕτη γὰρ
ποιεῖ λείπειν τοὺς μύρμη-
κας, ἀποτιθεμένη ἐν τόπῳ,
ὅποθεν ἐξέρχονται.

When they would symbo-
lise *the departure of ants,* they
engrave ORIGANUM. For if
this plant be laid down over
the spot from whence the ants
issue forth, it causes them to
desert it.

¶ Par. A. B. C. Ald. Mer. Leem — λεῖψον, Al.

XXXV. WHAT BY A SCORPION AND CROCODILE.



λέ. Τί σκορπίον, καὶ κροκόδειλον.

* Ἀνθρώπων ἐχθρόν, ἐτέρῳ ἴσῳ ἐναντιούμενον ση-
μῆναι θέλοντες, σκορπίον
καὶ κροκόδειλον ζωγρα-
φοῦσιν. ἑκάτερος γὰρ ἑκά-
τερον * ἀναιρεῖ. εἰ δὲ ἐναν-
τίον καὶ ἀναιρετικὸν τοῦ
ἐτέρου σημαίνουσι, κροκό-
δειλον ζωγραφοῦσιν, ἢ
σκορπίον. ἀλλ' εἰ μὲν
ὀξέως ἀναιροῦντα, κροκό-
δειλον ζωγραφοῦσιν· εἰ δὲ
βραδέως ἀναιροῦντα, σκορ-
πίον, διὰ τὸ δυσκίνητον.

When they would symbo-
lise *one enemy engaging with*
another equal to himself, they
depict a SCORPION AND A CRO-
CODILE. For these kill one
another. But if they would
symbolise *one who is hostile*
to, and has slain another,
they depict a CROCODILE or a
SCORPION; and if he has slain
him *speedily*, they depict a
CROCODILE, but if *slowly*, a
SCORPION, from its tardy mo-
tion.

xxxv. This seems to have some astronomical allusion.

The Crocodile was one of the Vahans of the Sun, and
the year began with Scorpio. It is not an uncommon
hieroglyphic.

* ἑκάτερον γὰρ, Hæsch. De Pauw.

XXXVI. WHAT BY A WEASEL.

λς'. Τί γαλῆν.

Γυναῖκα ἀνδρὸς ἔργα
πράττουσαν βουλόμενοι
σημῆναι, γαλῆν ζωγρα-
φοῦσιν. αὕτη γὰρ ἄρρενος
αἰδοῖον ἔχει, ὡς ὀστάριον.

When they would symbo-
lise a woman performing the
works of a man, they depict
a WEASEL; quod maris pu-
dendum habeat velut ossicu-
lum.

XXXVII. WHAT BY A HOG.

λς'. Τί χοῖρον.

*Ὅτε βούλονται ἄνθρω-
πον ἐξώλῃ σημῆναι, χοῖρον
ζωγραφοῦσι, διὰ τὸ †
τὴν φύσιν τοῦ χοίρου τοι-
αύτην εἶναι. †

When they would symbo-
lise a filthy man, they depict
a HOG; from such being the
nature of the hog.

XXXVII. There is an example of a hog in a judgment scene in the tombs of the kings, where, according to Champollion, it denotes the metempsychosis of a glutton condemned by Osiris into a hog.—Bonomi. See Pl. 3.

† Par. A. B. om. τὸ.

‡ οὐσαν, Par. A. B. C.

XXXVIII. HOW IMMODERATE ANGER.

λή. Πῶς θυμὸν ἄμετρον.

<p>Εἰ δὲ θυμὸν ἄμετρον, ὥς τε καὶ ἐκ τούτου πυ- ρέττειν τὸν θυμούμενον, λέοντα γράφουσιν, ἐκ- στοῖζοντα ἅ τοῦς ἰδίους σκύμνους. καὶλέοντα μὲν, διὰ τὸν θυμόν· τοὺς σκύμ- νους δὲ ἐκστοῖζομένους, ἅ ἐπειδὴ τὰ ὀστᾶ τῶν σκύμνων κοπτόμενα, πῦρ ἐκβάλλει.</p>	<p>If they would represent <i>im- moderate anger</i>, so that he who is angry takes a fever thereby, they depict a LION BREAKING THE BONES OF ITS OWN WHELPS. And they por- tray the lion to signify anger, and the whelps having their bones broken, because the bones of the whelps when struck together emit sparks of fire.</p>
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XXXIX. HOW AN OLD MINSTREL.

λθ'. Πῶς γέροντα μουσικόν.

<p>Γέροντα μουσικὸν βου- λόμενοι σημεῖναι, κύκνον ζωγραφοῦσιν. οὗτος γὰρ ἡδύτατον μέλος ᾄδει γη- ράσκων.</p>	<p>When they would symbo- lise an <i>old minstrel</i>, they de- pict a SWAN, for when old it sings the sweetest melody.</p>
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§ Hæsch. sug. and Leem. adopts ἐξοστεῖζοντα and ἐξοστεῖζο-
μένους.

XL. HOW THEY DENOTE A MAN WHO LIVES
WITH HIS WIFE.

μ'. Πῶς ἄνδρα δηλοῦσι συγγινόμενον τῇ ἑαυτοῦ γυναικί.

<p>Ἄνδρα συγγινόμενον τῇ γυναικί αὐτοῦ κατὰ μίξιν βουλόμενοι σημῆναι, δύο κορώνας γράφουσιν. αὗται γὰρ συμμίσγυνται ἀλλήλαις, ὡς μίγνυται ἄνθρωπος κατὰ φύσιν.</p>	<p>When they would symbo- lise a man living in intercourse with his own wife, they de- pict two crows; for these birds cohabit with one another in the same manner as does a man by nature.</p>
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XLI. WHAT THEY INTIMATE BY POURTRAYING A
BLIND BEETLE.

μά. Τί δηλοῦσι κάνθαρον τυφλὸν γράφοντες.

<p>Ἄνδρα δὲ ὑπὸ ἡλι- ακῆς ἀκτίνος πυρέξαντα καὶ ἐντεῦθεν ἀποθανόντα βουλόμενοι σημῆναι, κάν- θαρον τυφλὸν γράφουσιν. οὗτος γὰρ ὑπὸ τοῦ ἡλίου τυφλούμενος ἀποθνήσκει.</p>	<p>When they would symbo- lise a man who has caught a fever from a stroke of the sun, and died in consequence, they portray a BLIND BEETLE; for this creature dies after it has been blinded by the sun.</p>
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XLII. WHAT THEY DESIGN BY DEPICTING A MULE.

μβ. Τί δηλοῦσιν ἡμίονον γράφοντες.

Γυναῖκα δὲ στεῖραν When they would symbo-
 βουλόμενοι σημῆναι, ἡμί- lise a barren woman, they
 νον γράφουσιν. αὕτη γὰρ delineate a MULE; for this
 διὰ τοῦτο στεῖρά ἐστι, animal is barren, quod ma-
 διὰ τὸ μὴ ἔχειν τὴν μήτ- tricem rectam non habet.
 ραν ἐπ' εὐθείας.

XLIII. HOW THEY DENOTE A WOMAN WHO HAS BROUGHT FORTH FEMALE INFANTS.

μγ. Πῶς δηλοῦσι γυναῖκα γεννήσασαν θήλεα βρέφη.

Γυναῖκα γεννήσασαν When they would symbo-
 θήλεα βρέφη πρώτως, lise a woman who has brought
 βουλόμενοι σημῆναι, ταῦ- forth female infants first,
 ρον ἐπὶ τὰ ἀριστερὰ νεύ- they delineate a BULL INCLIN-
 οντα ζωγραφοῦσιν· εἰ δὲ ING TOWARDS THE LEFT : and
 ἄρρενα, πάλιν ταῦρον ἐπὶ again if male infants, then
 τὰ δεξιὰ νεύοντα ζωγρα- they delineate a BULL inclining
 φοῦσιν. ἐκεῖνος γὰρ ἀπο to the right. Is enim ex con-
 τῆς ὀχείας κατὰβαίνων,* gressu discedens, si ad lævam

* καταβάλλων, Ald. Mer. Pier. Causs.

εἰ μὲν ἐπὶ τὰ ἀριστερὰ conversus fuerit, genitam esse
κατέλθοι, θῆλυ γεννᾶται·† fœminam indicat, si ad dexte-
εἰ δὲ ἐπὶ τὰ δεξιὰ κατέλ- ram marem.
θοι ἀπὸ τῆς ὀχείας, ἄρρεν
τίκτεται.

XLIV. HOW THEY DENOTE WASPS.

μδ. Πῶς δηλοῦσι σφῆκας.

Σφῆκας βουλόμενοι ση- When they would denote
μῆναι, νεκρὸν ἵππον ζω- wasps, they depict a DEAD
γγραφουσιν. ἐκ γάρ τούτου HORSE; for many wasps are
ἀποθανόντος, πολλοὶ γί- generated from him when
νονται σφῆκες. dead.

XLV. HOW A WOMAN WHO MISCARRIES.

μέ. Πῶς δηλοῦσι γυναῖκα ἐκτιτρώσκουσιν.

Γυναῖκα ἐκτιτρώσκου- When they would symbo-
σαν βουλόμενοι σημῆναι, lise a woman who miscarries,
ἵππον πατοῦσαν λύκον they depict a MARE KICKING
ζωγραφουσιν. οὐ μόνον A WOLF; for not only by

† γεννᾶσθαι σημαίνει, Ald. Mer. Caus. Pier.

γὰρ πατοῦσα τὸν λύκον kicking a wolf does a mare
ἐκτιτρώσκει ἢ ἵππος, ἀλλὰ miscarry, but it immediately
καὶ τὸ ἵχνος ἐὰν πατήσῃ miscarries if it should merely
τοῦ λύκου, παραχρῆμα tread on the footstep of a
ἐκτιτρώσκει. wolf.

XLVI. HOW A MAN WHO CURES HIMSELF BY AN ORACLE.

μς'. Πῶς ἄνθρωπον ἰατρεύοντα ἑαυτὸν ἀπὸ χρησμοῦ.

"Ανθρωπον ἀπὸ χρησ- When they would symbo-
μοῦ ἰατρεύοντα ἑαυτὸν lize a man who cures himself
βουλόμενοι σημῆναι, φάσ- by an oracle, they delineate
σαν κρατοῦσαν φύλλον a WOOD PIGEON CARRYING A
δάφνης ζωγραφοῦσιν. ἐ- BRANCH OF LAUREL; for this
κείνη γὰρ ὅτε ἀρρώστει, bird when sick deposits a
φύλλον ἐπιτίθῃσι δάφνης branch of laurel in its nest,
εἰς τὴν νοσσιὰν ἑαυτῆς and recovers.
καὶ ὑγιαίνει.

XLVII. HOW A SWARM OF GNATS.

μς'. Πῶς κώνωπας πολλούς.

Κώνωπας πολλοὺς ἐπι- When they would represent
φοιτῶντας βουλόμενοι ζω- many gnats swarming to-
γραφῆσαι, σκώληκας γρά- gether, they depict MAGGOTS;
φουσιν. ἐκ δὲ τούτων γάρ for from them gnats are en-
γεννῶνται οἱ κώνωπες. gendered.

XLVIII. HOW A MAN THAT HAS NO BILE, BUT RECEIVES
IT FROM ANOTHER.

μή. Πῶς ἄνδρα μὴ ἔχοντα χολήν, ἀλλ' ἀφ' ἑτέρου δεχόμενον.

<p>Ἄνδρα μὴ ἔχοντα χολήν αὐτοφυῶς, ἀλλ' ἀφ' ἑτέρου δεχόμενον γρά- φοντες, περιστερὰν ζω- γραφοῦσιν, ἔχουσιν τὰ ὀπίσθια ὀρθά. ἐν ἐκείνοις γὰρ τὴν χολήν ἔχει.</p>	<p>When they would symbo- lise a man who has naturally no bile but receives it from another, they depict a DOVE WITH HER HINDER PARTS ERECT; for in them she has her bile.</p>
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XLIX. HOW A MAN WHO DWELLS SECURELY IN A CITY.

μβ'. Πῶς ἄνθρωπον ἀσφαλῶς οἰκοῦντα πόλιν.

<p>Ἄνθρωπον ἀσφαλῶς οἰκοῦντα πόλιν σημεῖναι βουλόμενοι, αἰτὸν λίθον βαστάζοντα ζωγραφοῦ- σιν. ἐκεῖνος γὰρ ἀπὸ θα- λάσσης, ἢ ἀπὸ τῆς γῆς λίθον ἐπαίρει, καὶ τίθεισιν εἰς τὴν ἰδίαν νοσσιὰν, διὰ τὸ ἀσφαλῶς μένειν.</p>	<p>When they would symbo- lise a man who dwells securely in a city, they depict an EAGLE CONVEYING A STONE; for he takes up a stone, either from the sea or land, and deposits it in his nest, to keep it steady.</p>
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L. HOW A MAN WHO IS WEAK AND PERSECUTED
BY ANOTHER.

ν'. Πῶς ἄνθρωπον ἀσθενῶς ἔχοντα, καὶ ὑφ' ἑτέρου
καταδιωκόμενον.

<p>Ἄνθρωπον ἀσθενῶς ἔ- χοντα, καὶ καταδιωκόμε- νον ὑπὸ ἰσχυροτέρου βου- λόμενοι σημῆναι, ὡτίδ' α καὶ ἵππον ζωγραφοῦσιν. αὕτη γὰρ ἵπταται, ὅταν ἴδῃ ἵππον.</p>	<p>When they would symbo- lise a man that is weak and persecuted by a stronger, they delineate a BUSTARD AND A HORSE; for this bird flies away whenever it sees a horse.</p>
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LI. HOW THEY DENOTE A MAN WHO FLEES FOR REFUGE
TO HIS PATRON, AND RECEIVES NO ASSISTANCE.

νά. Πῶς ἄνθρωπον δηλοῦσι προσφεύγοντα τῷ ἰδίῳ πάτρωνι
καὶ μὴ βοηθούμενον.

<p>Ἄνθρωπον προσφεύ- γοντα τῷ ἰδίῳ πάτρωνι, καὶ μὴ βοηθούμενον, θέ- λοντες δηλῶσαι, στρουθὸν καὶ γλαῦκα ζωγραφοῦσιν. οὗτος γὰρ θηρευόμενος, πρὸς τὴν γλαῦκα τρέχει, καὶ πρὸς αὐτῇ ὦν πιέζε- ται.</p>	<p>When they would denote a man who flees for refuge to his patron, and receives no assistance, they depict a SPAR- ROW AND AN OWL; for the sparrow when pursued betakes itself to the owl, and being near it is seized.</p>
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LII. HOW THEY REPRESENT A WEAK MAN THAT IS
AUDACIOUS.

νβ'. Πῶς ἄνθρωπον δηλοῦσιν ἀσθενῆ καὶ προπετευόμενον.

<p>Ἄνθρωπον ἀσθενῆ καὶ προπετευόμενον βουλόμε- νοι σημεῖναι, νυκτερίδα ζωγραφοῦσιν. ἐκείνη γὰρ μὴ ἔχουσα πτερὰ ἵπτα- ται.</p>	<p>When they would symbo- lise a man who is weak and audacious, they portray a BAT, for she flies though destitute of feathers.</p>
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LIII. HOW A WOMAN SUCKLING AND BRINGING UP HER
CHILDREN WELL.

νγ'. Πῶς γυναῖκα θηλάζουσιν, καὶ καλῶς ἀνατρέφουσιν.

<p>Γυναῖκα θηλάζουσιν, καὶ καλῶς ἀνατρέφουσιν βουλόμενοι ζωγραφῆσαι, νυκτερίδα πάλιν ἔχουσιν ὀδόντας καὶ μαστοὺς* ζωγραφοῦσιν. αὕτη γὰρ μόνη τῶν ἄλλων πτηνῶν, ὀδόντας καὶ μαστοὺς ἔχει.</p>	<p>When they would represent a woman suckling and bring- ing up her children well, they again portray a BAT WITH TEETH AND BREASTS; for this is the only winged creature which has teeth and breasts.</p>
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* Ald. Mer. Pier. Causs. Treb. for νυκτερίδα, read τρυγόνα, a dove, &c.

LIV. HOW A MAN FOND OF DANCING.

νδ'. Πῶς ἄνθρωπον κηλούμενον ὀρχήσεται.

"Ανθρωπον δὲ ὀρχήσεως καὶ αὐλητικῆς κηλούμενον βουλόμενοι σημῆναι, τρυγὸνα ζωγραφοῦσιν. αὕτη γὰρ ὑπὸ αὐλοῦ καὶ ὀρχήσεως ἀλίσκεται.

When they would symbolise a man fond of dancing and piping, they delineate a TURTLE DOVE; for it is taken by means of a pipe and dancing.

LV. HOW A MYSTIC MAN.

νέ. Πῶς ἄνθρωπον μυστικόν.

"Ανθρωπον δὲ μυστικόν, καὶ τελεστήν† βουλόμενοι σημῆναι, τέττιγα ζωγραφοῦσιν. οὗτος γὰρ διὰ τοῦ στόματος οὐ λαλεῖ, ἀλλὰ διὰ τῆς ῥάχεως φθεγγόμενος, καλὸν μέλος αἰεῖδει.

When they would symbolise a mystic man, and one initiated, they delineate a GRASSHOPPER; for he does not utter sounds through his mouth, but chirping by means of his spine, sings a sweet melody.

† τελεστήν, Par. A. B. C. Ald. Mer. Pier. Causs.—Treb. om.

LVI. HOW A KING WHO KEEPS HIMSELF APART, AND
SHEWS NO MERCY TO DELINQUENCIES.



νς'. Πῶς βασιλέα ἰδιάζοντα, καὶ μὴ ἐλεοῦντα ἐν τοῖς
πταίσμασι.

Βασιλέα ἰδιάζοντα,† καὶ When they would symbo-
μὴ ἐλεοῦντα ἐν τοῖς πταίσ- lise a king who keeps himself
μασι § βουλόμενοι σημή- apart,† and shews no mercy
ναι, ἀετὸν ζωγραφοῦσιν. to delinquencies,§ they depict
οὗτος γὰρ ἐν τοῖς ἐρήμοις an EAGLE; for he builds his
τόποις ἔχει τὴν νοσσιὰν,|| nest in desert places, and flies
καὶ ὑψηλότερος πάντων higher than all birds.
τῶν πετεινῶν ἵπταται.

Signifies Pharaoh.

† ἰδιάζω, "to live apart," also "to revenge oneself."

§ πταῖσμα, "a calamity in war," also "a fault."

|| νεοσσιὰν, Al.

LVII. HOW THE GREAT CYCLICAL RENOVATION.



νζ'. Πῶς ἀποκατάστασιν πολυχρόνιον.

Ἀποκατάστασιν δὲ πολυχρόνιον βουλόμενοι σημήναι, φοίνικα τὸ ὄρνεον ζωγραφοῦσιν. ἐκεῖνος γὰρ ὅτε γεννᾶται, ἀποκατάστασις γίνεται πραγμάτων. γεννᾶται δὲ τοιούτῳ τρόπῳ· ὅταν μέλλῃ τελευτᾶν ὁ φοῖνιξ, ῥήσσει ἑαυτὸν ἐπὶ τὴν γῆν, καὶ ὁπὴν ἐκ τοῦ ῥήγματος λαμβάνει, καὶ ἐκ τοῦ ἰχώρος τοῦ καταρρέοντος διὰ τῆς ὀπῆς ὁ ἄλλος γεννᾶται· οὗτός τε ἅμα τῷ πτεροφυῆσαι, σὺν τῷ πατρὶ πορεύεται εἰς τὴν Ἡλίου Πόλιν τὴν ἐν Αἰγύπτῳ, || ὃς καὶ παρα-

When they would denote the great cyclical renovation, they portray the bird PHÆNIX. For when he is produced a renovation of things takes place, and he is produced in this manner. When the Phœnix is about to die, he casts himself vehemently upon the ground, and is wounded by the blow, and from the ichor, which flows from the wound, another phoenix is produced; which as soon as it is fledged, goes with his father to the city of the sun in Egypt; who when he is come thither, dies in that place at the rising of

Phœnix.

§ Ald. Mer. Pier. om.

|| Par. A. Leem.—Al. om.

γενόμενος ἐκεῖ, ἅμα τῇ the sun. And after the death
 ἡλίου ἀνατολῇ, ἐκεῖσε of his father, the young one
 τελευτᾷ. καὶ μετὰ τὸν departs again to his own
 θάνατον τοῦ πατρὸς, ὁ country; and the priests of
 νεοσσὸς πάλιν ἐπὶ τὴν Egypt bury the phoenix that
 ἰδίαν πατρίδα ἄπεισιν· is dead.
 οἱ δὲ ἱερεῖς τῆς Αἰγύπτου
 τοῦτον τὸν ἀποθανόντα
 φοῖνικα θάπτουσι.

LVIII. HOW ONE WHO IS FOND OF HIS FATHER.



νή. Πῶς φιλοπάτορα.

Φιλοπάτορα βουλόμε- When they would denote a
 νοι σημῆναι ἄνθρωπον, πε- man fond of his father, they
 λαργὸν ζωγραφοῦσιν. ὑπὸ depict a STORK; for after he
 γὰρ τῶν γεννησάντων ἐκ- has been brought up by his
 τραφεῖς, οὐ χωρίζεται parents he departs not from
 τῶν ἰδίων πατέρων, ἀλλὰ them, but remains with them
 παραμέναι αὐτοῖς ἄχρις to the end of their life, taking
 ἐσχάτου γήρως, θερα- upon himself the care of them.
 πείαν αὐτοῖς ἀπονέμων.

Thoth.

LIX. HOW A WOMAN THAT HATES HER HUSBAND.

νθ'. Πῶς γυναῖκα μισοῦσαν τὸν ἑαυτῆς ἄνδρα.

Γυναῖκα μισοῦσαν τὸν ἴδιον ἄνδρα, καὶ ἐπιβουλεύουσιν αὐτῷ εἰς θάνατον, μόνον δὲ διὰ μίξιν κολακεύουσιν αὐτὸν, βουλόμενοι σημῆναι* ἔχιν ζωγραφοῦσιν. αὕτη γὰρ ὅταν συγγίνηται τῷ ἄρρενι, στόμα στόματι ἐμβαλοῦσα,* καὶ μετὰ τὸ ἀποξευχθῆναι, ἀποδακοῦσα τὴν κεφαλὴν τοῦ ἄρρενος ἀναιρεῖ.

When they would symbolise a woman that hates her own husband, and designs his death, and is complaisant only during intercourse, they delineate a VIPER; for when in connexion with the male, she places his mouth in her mouth, and after they have disjoined, she bites the head of the male and kills him.

LX. HOW THEY DENOTE CHILDREN PLOTTING AGAINST THEIR MOTHERS.

ξ'. Πῶς τέκνα δηλοῦσιν ἐπιβουλεύοντα ταῖς μητέραςιν.

Τέκνα ἐπιβουλεύοντα ταῖς μητέραςιν σημῆναι βουλόμενοι, ἔχιδναν ζωγραφοῦσιν. αὕτη γὰρ ἐν τῇ

When they would denote children plotting against their mothers, they delineate a VIPER; for the viper is not

* ἐμβάλλει, Ald. Mer. Leem.

- - - οὐ τίκτεται, ἀλλ' brought forth in the [usual
ἐκβιβρώσκουσα τὴν γαστήρα τῆς μητρὸς ἐκπο- manner?], but disengages
ρεύεται. itself by gnawing through the
belly of its mother.

LXI. HOW THEY DENOTE A MAN WHO SICKENS UNDER
THE REPROACH OF ACCUSATION.

ξά. Πῶς ἄνθρωπον δηλοῦσιν ὑπὸ κατηγορίας λοιδορηθέντα
καὶ ἀσθενήσαντα.

Ἄνθρωπον δὲ ὑπὸ κατηγορίας λοιδορηθέντα καὶ νοσήσαντα† ἐντεῦθεν βουλόμενοι σημῆναι, βασιλίσκον ζωγραφοῦσιν. ἐκεῖνος γὰρ τοὺς πλησιάζον- τας τῷ ἑαυτοῦ φυσήματι φονεύει.

When they would symbolise a man who is reproached with accusations and thence falls sick, they delineate a BASILISK; for he kills those that approach him with his breath.

† ἀσθενήσαντα, Ald. Mer. Pier. Causs.

LXII. HOW A MAN THAT IS BURNT WITH FIRE.

ξβ'. Πῶς ἄνθρωπον ὑπὸ πυρὸς καιόμενον.

Ἄνθρωπον ὑπὸ πυρὸς καιόμενον βουλόμενοι ση-
μῆναι, σαλαμάνδραν ζω-
γραφοῦσιν. αὕτη γὰρ
ἐκατέρᾳ τῇ κεφαλῇ ἀναι-
ρεῖ.

When they would symbo-
lise a man that is burnt with
fire, they depict a SALAMAN-
DER; for it destroys with
either head.

LXIII. HOW A BLIND MAN.

ξγ'. Πῶς ἄνθρωπον τυφλόν.

Ἄνθρωπον τυφλόν βου-
λόμενοι σημῆναι, ἀσπά-
λακα ζωγραφοῦσιν. ἐκεῖνος
γὰρ ὀφθαλμοὺς οὐκ ἔχει,
οὔτε ὁρᾷ.

When they would symbo-
lise a blind man, they depict
a MOLE; for it neither has
eyes, nor does it see.

LXIV. HOW A MAN THAT NEVER STIRS OUT.

ξδ'. Πῶς ἄνθρωπον ἀπρόϊτον.||

Ἄνθρωπον ἀπρόϊτον βουλόμενοι σημῆναι, μύρ-
-

When they would symbo-
lise a man that never stirs

|| Extra domum. Treb.

μηκα καὶ πτερὰ νυκτε- out, they depict an ANT AND
ρίδος ζωγραφοῦσιν· διότι THE WINGS OF A BAT; because,
τιθεμένων τῶν πτερῶν εἰς when these wings are placed
τὴν νεοσσιᾶν τῶν μυρμή- over an ant's nest, none of
κων, οὐ προέρχεται ἡ αὐ- them come forth.
τῶν τις.

LXV. HOW A MAN WHO IS INJURED BY SELF-INFLICTIONS.

ξέ. Πῶς ἄνθρωπον διὰ τῆς οἰκείας ἐξωλείας βλαπτόμενον.

"Ἀνθρωπον διὰ τῆς ἰδίας When they would symbo-
ἐξωλείας βλαπτόμενον ση- lise a man injured by self in-
μῆναι βουλόμενοι, κάστορα flections, they delineate a BEA-
ζωγραφοῦσιν. ἐκεῖνος γὰρ VER; for when pursued he
καταδιωκόμενος, εἰς τὴν tears out his own testicles, and
ἄγρην τοὺς ἰδίους διδύμους casts them as spoil to his pur-
ἀποσπῶν ρίπτει. suers.

LXVI. HOW A MAN WHO HAS BEEN SUCCEEDED IN HIS
PROPERTY BY A SON WHOM HE HATED.

ξς'. Πῶς ἄνθρωπον κληρονομηθέντα ὑπὸ μεμισημένου τέκνου.

"Ἀνθρωπον κληρονομη- When they would symbo-
θέντα ὑπὸ μεμισημένου lise a man who has been suc-

τέκνου βουλόμενοι σημήναι,
 πίθηκον ἔχοντα ὀπίσω
 ἕτερον μικρὸν πίθηκον ζω-
 γραφοῦσιν. ἐκεῖνος γὰρ
 γεννᾷ δύο πιθήκους· καὶ
 τὸν μὲν ἕνα αὐτῶν φιλεῖ
 λίαν, τὸν δὲ ἕτερον μισεῖ.
 ὃν δὲ φιλεῖ, ἔμπροσθεν βα-
 στάζων, φονεύει. ὃν δὲ
 μισεῖ, ὀπίσθεν ἔχει, καὶ
 ἐκεῖνον ἐκτρέφει.

*ceeded in his property by a
 son whom he hated, they de-
 pict AN APE WITH A YOUNG
 APE BEHIND IT. For the ape
 begets two young apes, one
 of which he loves extrava-
 gantly, and the other he hates:
 and the one which he loves
 he keeps before him and kills
 with fondling; but the one
 which he hates he keeps be-
 hind him and brings up.*

LXVII. HOW A MAN THAT CONCEALS HIS OWN DEFECTS.

ξζ'. Πῶς ἄνθρωπον τὰ ἴδια ἐλαττώματα κρύπτοντα.

Ἄνθρωπον τὰ ἴδια
 ἐλαττώματα κρύπτοντα
 βουλόμενοι σημήναι, πί-
 θηκον || οὐροῦντα ζωγρα-
 φοῦσιν. οὗτος γὰρ οὐρῶν,
 κρύπτει τὸν ἴδιον οὐρον.

When they would symbo-
 lise *a man that conceals his
 own defects*, they depict AN
 APE || MAKING WATER; for when
 he makes water he conceals
 his urine.

|| Pier. mentions a reading, αἴλουρον "a cat."

LXVIII. HOW ONE WHO HEARS WITH MORE THAN USUAL ACUTENESS.

ξή. Πῶς τινὰ κατὰ τὸ μᾶλλον ἀκούοντα.

<p>Τινὰ δὲ κατὰ τὸ μᾶλλον ἀκούοντα θέλοντες ση- μῆναι, αἶγα ζωγραφοῦσιν. αὕτη γὰρ ἀναπνεῖ* διὰ τῶν ῥωθώνων, καὶ τῶν ώτων.</p>	<p>When they would symbo- lise a man who hears with more than usual acuteness, they portray A SHE-GOAT, for she respire[s] [hears?] through both her nostrils and ears.</p>
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LXIX. HOW AN UNSETTLED PERSON.

ξθ. Πῶς ἄστατον.

<p>Τινὰ δὲ ἄστατον καὶ μὴ μένοντα ἐν ταύτῳ, ἀλλ' ὅτε μὲν ἰσχυρὸν,† ὅτε δὲ ἀσθενῆ,‡ βουλόμενοι ση- μῆναι, ὕαιναν§ ζωγρα- φοῦσιν. αὕτη γὰρ ὅτε μὲν ἄρρῆν γίνεται, ὅτε δὲ θήλεια.</p>	<p>When they would symbo- lise one that is unsettled, and that does not remain in the same state, but is sometimes strong, and at other times weak, they depict an HYÆNA; for this creature is at times male, and at times female. </p>
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* ἀκούει?—Treb. Audit.

† Par A C. Ald. Mer. insert θρασὺν.—Causs. Treb. καὶ θρασὺν, and Leem. in brackets.

‡ Par. A. C. Ald. Mer. insert δειλὸν. Causs. Treb. καὶ δειλὸν. and Leem. in brackets.

§ Ges. ment. ὕαιναν ὄφιν, which Treb. reads.

|| The Arabs still believe this to be the case.

LXX. HOW A MAN OVERCOME BY HIS INFERIORS.

ό. Πῶς ἄνθρωπον ὑπὸ ἐλαττόνων ἡττώμενον.

Ἄνθρωπον δὲ ἡττώμε-
νον ὑπὸ τῶν || ἐλαττόνων
βουλόμενοι σημεῖναι, δύο
δέρματα ζωγραφοῦσιν,
ᾧ τὸ μὲν, υἰάνης ἐστὶ, τὸ
δὲ ἄλλο, παρδαλέως. ἐὰν
γὰρ ὁμοῦ τεθῇ* τὰ δύο
ταῦτα δέρματα, τὸ μὲν
τῆς παρδαλέως ἀποβάλλει
τὰς τρίχας, τὸ δὲ ἄλλο,
οὐ.

When they would symbo-
lise a man overcome by his in-
feriors, they depict two skins,
one of an HYÆNA, ¶ and the
other of a PANTHER; for if
these two skins be placed to-
gether, the panther's shoots
its hair, but the other does
not.

LXX. HOW A MAN WHO OVERCOMES HIS PRIVATE
ENEMY.

οά. Πῶς ἄνθρωπον τοῦ ἰδίου ἐχθροῦ περιγενόμενον.

Ἄνθρωπον τοῦ ἰδίου To denote a man who over-
ἐχθροῦ περιγενόμενον δη- comes his private enemy, they

LXX. See the skin placed before Osiris, B. I. c. 40.

The skin is in some manner connected with judgment
and protection, but it is not yet well understood.

|| Ald. Mer. Pier. om.

¶ Qy. A water skin.

* τιθῇ, Par. C. Ald. Mer.—τεθῇται δύο, Leem. at Hæsch. conj.

λοῦντες, ὕαιναν ἐπὶ τὰ
δεξιὰ στρεφομένην ζωγρα-
φοῦσιν· ἐὰν δὲ νικώμενον,
ἀνάπαλιν ἐπὶ τὰ ἀρι-
στερὰ στρεφομένην ζωγρα-
φοῦσιν. αὕτη γὰρ διωκο-
μένη, ἐὰν ἐπὶ τὰ δεξιὰ
στραφῇ, ἀναιρεῖ τὸν διώ-
κοντα· ἐὰν δὲ ἐπὶ τὰ
ἀριστερὰ, ἀναιρεῖται ὑπὸ
τοῦ διώκοντος.

delineate an HYÆNA TURNING
TO THE RIGHT; but if *himself*
overcome, they on the con-
trary depict ONE TURNING TO
THE LEFT; for should this
animal, when pursued, turn
to the right, it slays the pur-
suer, but if to the left, it is
slain by the pursuer.

LXXII. HOW A MAN WHO PASSES FEARLESSLY THROUGH
THE EVILS WHICH ASSAIL HIM.

οβ'. Πῶς ἄνθρωπον παρελθόντα τὰς ἐπενεχθείσας αὐτῷ
συμφορὰς ἀφόβως.

* Ἀνθρωπον παρελθόντα
τὰς ἐπενεχθείσας αὐτῷ
συμφορὰς ἀφόβως ἄχρι
θανάτου, βουλόμενοι δη-
λῶσαι, δέρμα ὑαίνης ζω-
γραφοῦσιν. ἐὰν γάρ τις
τὸ δέρμα τοῦτο περι-

When they would denote a
man who passes fearlessly
through the evils which assail
him, even until death, they
delineate the SKIN OF AN HY-
ÆNA;† for if a man gird this
skin about himself, and pass

* The Arabs eat the flesh of this animal to free themselves from
some particular illness.

βάλλεται, καὶ παρέλθῃ through any of his enemies,
 διὰ τινων ἐχθρῶν, οὐ μὴ he shall be injured by none
 ἀδικηθήσεται ὑπὸ τινος, of them, but passes through
 ἀλλὰ παρέρχεται ἀφό- fearlessly.
 βως.

LXXIII. HOW A MAN ANNOYED BY HIS PRIVATE ENEMIES.

οὔ. Πῶς ἄνθρωπον διανθέντα ἑ ταῖς ἰδίαις ἐχθροῖς.

<p>Ἄνθρωπον διανθέντα * ὑπὸ τῶν ἰδίων ἐχθρῶν, καὶ μετὰ ζημίας μικρᾶς ἀπ- αλλαγέντα, βουλόμενοι σημῆναι, λύκον ζωγραφου- σιν, ἀπολέσαντα τὸ ἄκρον τῆς οὐρᾶς. οὗτος γὰρ μέλ- λων θηρεύεσθαι, ἀποβάλλει τὰς τρίχας, καὶ τὸ ἄκρον τῆς οὐρᾶς.</p>	<p>When they would represent <i>a man annoyed* by his private enemies, and extricating him- self with small loss, they por- tray a WOLF WHICH HAS LOST THE EXTREMITY OF HIS TAIL ; for the wolf, when about to be hunted, shoots the hairs and extremity of his tail.</i></p>
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* διαθέντα, Ald.—σιανθέντα Par. C. Leem. “compelled to make a compact with.”

LXXIV. HOW A MAN WHO IS FEARFUL LEST ACCIDENTS
SHOULD HAPPEN UNEXPECTEDLY TO HIMSELF.

οδ'. Πῶς ἄνθρωπον φοβούμενον τὰ ἐπισυμβαίνοντα αὐτῷ ἐκ
τοῦ ἀφανοῦς.

<p>Ἄνθρωπον φοβούμενον τὰ ἐπισυμβαίνοντα ἐαυ- τῷ† ἐκ τοῦ ἀφανοῦς, βου- λόμενοι σημεῖναι, λύκον καὶ λίθον ζωγραφοῦσιν. οὗτος γὰρ, οὔτε σίδηρον, οὔτε ῥάβδον φοβεῖται, ἀλλὰ μόνον λίθον. ἀμέλει ἐάν τις προσρίψῃ τούτῳ λίθον, εὕρισκει αὐτὸν πτοούμε- νον. καὶ ὅπου ἂν πληγῇ τῷ λίθῳ ὁ λύκος, σκώληκας ἐκ τῆς πληγῆς ἀναφέρει.</p>	<p>When they would denote a man who is fearful lest acci- dents should happen unex- pectedly to himself, they de- pict a WOLF AND A STONE; for it fears neither iron, nor a stick, but a stone only; and indeed, if any one throw a stone at him he will find him terrified: and wherever a wolf is struck by a stone, maggots are engendered from the bruise.</p>
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LXXV. HOW A MAN CALMED BY FIRE DURING ANGER.

οέ. Πῶς ἄνθρωπον ἐπὶ θυμῷ σωφρονισθέντα ὑπὸ πυρός.‡

<p>Ἄνθρωπον ὑπὸ πυρὸς σωφρονισθέντα,‡ καὶ ἐπὶ</p>	<p>When they would denote a man calmed by fire even du-</p>
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† αὐτῷ, Al.

‡ Treb. igne castigatum "chastised by fire."

θυμῷ, θέλοντες δηλῶσαι, *ring anger, they portray LIONS*
 λέοντας καὶ δᾶδας ζωγρα- *AND TORCHES; for the lion*
 φοῦσιν. οὐδὲν γάρ ἄλλο *dreads nothing so much as*
 φοβεῖται ὁ λέων, ὡς τὰς *lighted torches, and is tamed*
 ἀνημμένας δᾶδας, καὶ ὑπ' *by nothing so readily as by*
 οὐδενὸς δαμάζεται, ὡς *them.*
 ὑπὸ τούτων.

LXXVI. HOW A FEVERISH MAN WHO CURES HIMSELF.

ος'. Πῶς ἄνθρωπον πυρέττοντα καὶ ὑφ' ἑαυτοῦ
 θεραπευθέντα.

"Ἀνθρωπον πυρέττοντα *When they would denote a*
 καὶ ὑφ' ἑαυτοῦ θεραπευ- *feverish man who cures him-*
 θέντα βουλόμενοι δηλῶσαι, *self, they depict A LION DE-*
 λέοντα ζωγραφοῦσι πί- *VOURING AN APE; for if, when*
 θηκον τρώγοντα. ἐκεῖνος *in a fever, he devours an ape,*
 γὰρ ἐὰν πυρέξῃ, φαγὼν *he recovers.*
 πίθηκον ὑγιαίνει.

LXXVII. HOW A MAN WHO BECOMES STEADY AT LAST AFTER HIS FORMER EXCESSES.

ος'. Πῶς ἄνθρωπον ὕστερον § σωφρονισθέντα ἀπὸ
 τῆς πρώην ἐξωλείας.||

"Ἀνθρωπον ἀπὸ ἐξω- *When they would denote a*
 λείας τῆς πρώην ὕστερον *man who after his former*

§ Par. C. Ald. Mer. Pier. om.

|| Treb. renders, novissima calamitate castigatum, "chastised by a very recent calamity."

σωφρονισθέντα βουλόμενοι *excesses at length becomes*
 δηλῶσαι, ταῦρον ζωγρα- *steady, they portray a BULL*
 φοῦσιν περιδεδεμένον ἀγ- *BOUND ABOUT BY A WILD FIG*
 ρισσυκέα. οὗτος γὰρ ὅταν *BRANCH; for if when violent*
 ὀργᾷ, δεσμεῖται ἀγρυσυ- *he is bound with a wild fig*
 κῇ καὶ ἡμεροῦται. *branch, he becomes gentle.*

LXXVIII. HOW A MAN WHOSE TEMPERANCE IS EASILY
 CHANGED.

οή. Πῶς ἄνθρωπον σωφροσύνην ἔχοντα εὐμετάβλητον.

Ἄνθρωπον σωφροσύνην *When they would symbo-*
 ἔχοντα εὐμετάβλητον, καὶ *lise a man whose temperance*
 μὴ σταθῆρᾰν, βουλόμενοι *is easily changed and incon-*
 σημῆναι, ταῦρον ζωγρα- *stant, they depict a BULL WITH*
 φοῦσι, περιδεδεμένον τὸ *HIS RIGHT KNEE BOUND ROUND;*
 δεξιὸν γόνυ. τοῦτον γὰρ *for if you bind him by a fetter*
 εἰς δῆσιν τῷ δεξιῷ γόνυι *on his right knee, you will find*
 καρποδέσμιον, παρακο- *him follow. And the bull is*
 λουβοῦντα εὐρήσεις. ¶ αἰ *always assumed as a symbol*
 δὲ ὁ ταῦρος εἰς σωφροσύ- *of temperance, because it never*
 νην παραλαμβάνεται, δι- *approaches the cow after con-*
 ὅτι οὐδέ ποτε τοῦ θήλεος *ception.*
 ἐπιβαίνει μετὰ τὴν σύλ-
 ληψιν.

¶ Treb. from τοῦτον, sic enim non coit, "for thus he holds no intercourse."

LXXIX. HOW A SLAYER OF SHEEP AND GOATS.

οθ'. Πῶς ἄνθρωπον προβάτων καὶ αἰγῶν φθορόοικον.*

<p>Ἄνθρωπον προβάτων καὶ αἰγῶν φθορόοικον* βου- λόμενοι σημῆναι, αὐτὰ τὰ ζῶα γράφουσι τρώγοντα κόνυζαν. ταῦτα γὰρ φα- γόντα κόνυζαν, ἀποθνήσ- κει, δίψῃ κατασχεθέντα.</p>	<p>When they would symbo- lise a slayer of sheep and goats, they portray THESE ANI- MALS EATING FLEABANE; for if they eat fleabane they die, being cut off by thirst.</p>
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LXXX. HOW THEY DENOTE A MAN EATING.

π'. Πῶς ἄνθρωπον τρώγοντα δηλοῦσιν.

<p>Ἄνθρωπον τρώγοντα βουλόμενοι σημῆναι, κρο- κόδειλον ζωγραφοῦσιν, ἔ- χοντα τὸ στόμα ἀνεωγ- μένον. οὗτος γὰρ† - - -</p>	<p>When they would symbo- lise a man eating, they depict A CROCODILE WITH HIS MOUTH OPEN; for he - - -</p>
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* φθορικόν, Vat. Leem.

† Treb. om. from οὗτος.

LXXXI. HOW THEY DENOTE A RAPACIOUS AND INACTIVE
MAN.

πά. Πῶς ἄρπαγα ἄνθρωπον καὶ † ἀνενέργητον σημαίνουσιν.

<p>Ἄρπαγα ἄνθρωπον καὶ † ἀνενέργητον βουλόμενοι ση- μηναι, κροκόδειλον ἔχοντα ἰβέως πτερὸν ἐπὶ τῆς κε- φαλῆς ζωγραφοῦσι. τούτου γὰρ εἰς ἰβέως πτερῶ δι- γῆς, ἀκίνητον αὐτὸν § εὐ- ρήσεις.</p>	<p>When they would denote a rapacious and inactive man, they portray a CROCODILE WITH THE WING OF AN IBIS ON HIS HEAD; for if you touch him with the wing of an Ibis you will find him motionless.</p>
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LXXXII. HOW A WOMAN THAT HAS BROUGHT FORTH
ONCE.

πβ'. Πῶς γυναῖκα γεννήσασαν ἅπαξ.

<p>Γυναῖκα γεννήσασαν ἅπαξ βουλόμενοι σημῆ- ναι, λέαιναν ζωγραφοῦσιν. αὕτη γὰρ δις οὐ κυῖσκει.</p>	<p>When they would symbo- lise a woman that has brought forth once, they depict a LIO- NESS; for she never conceives twice.</p>
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† Par. A. B. C. Leem. om.

§ Ald. Mer. Pier. Leem. om.

LXXXIII. HOW A MAN WHO IS AT FIRST DEFORMED.

πγ'. Πῶς ἄνθρωπον γεννηθέντα κατὰ τὴν ἀρχὴν ἄμορφον.

Ἄνθρωπον ἄμορφον
γεννηθέντα κατὰ τὴν ἀρ-
χὴν, ὕστερον δὲ μορφω-
θέντα βουλόμενοι σημῆναι,
ἄρκτον ἐγκυμονοῦσαν ζω-
γραφοῦσιν. αὕτη γὰρ αἵ-
μα συνεστραμμένον καὶ
πεπηγὸς τίκτει, ὕστερον
δὲ τοῦτο θαλπόμενον ἐν
τοῖς ἰδίοις μηροῖς διατυ-
ποῦται, καὶ τῇ γλώσση
λειχόμενον τελειοῦται.

When they would symbo-
lise a man born deformed at
first, but that has afterwards
acquired his proper shape,
they delineate a PREGNANT
BEAR, for it brings forth (a
mass of) thick and condensed
blood, which is afterwards
endued with life by being
warmed between its thighs,
and perfected by being licked
with its tongue.

LXXXIV. HOW A POWERFUL MAN, AND ONE THAT
DISCERNS WHAT THINGS ARE RIGHT.

πδ'. Πῶς ἄνθρωπον ἰσχυρὸν, καὶ τῶν συμφερόντων ὁσφραν-
τικόν.

Ἄνθρωπον ἰσχυρὸν, καὶ
τῶν συμφερόντων ὁσφραν-
τικὸν βουλόμενοι σημῆναι,
ἐλέφαντα ζωγραφοῦσιν,

When they would symbo-
lise a powerful man, and one
that discerns what things are
right, they depict an ELEPHANT

ἔχοντα τὴν προβοσκίδα. WITH A TRUNK ; for with this
 ἐκεῖνος γὰρ ταυτῇ ὁσφραί- he discerns by smelling, and
 νεται, καὶ κρατεῖ τῶν overcomes all obstacles.
 προσπιπτόντων.

LXXXV. HOW A KING THAT FLEES FROM FOLLY AND
 INTemperance.

πέ. Πῶς ἄνθρωπον βασιλέα φεύγοντα μωρίαν καὶ ἀφροσύνην.

Ἄνθρωπον βασιλέα When they would symbo-
 φεύγοντα μωρίαν καὶ lise a king that flees from
 ἀφροσύνην βουλόμενοι ση- folly and intemperance, they
 μῆναι, ἐλέφαντα* καὶ delineate AN ELEPHANT AND
 κριὸν ζωγραφοῦσιν. ἐκεῖνος A RAM ; for he flees at the
 γὰρ θεωρῶν τὸν κριὸν φεύ- sight of a ram.
 γει.

LXXXVI. HOW A KING THAT FLEES FROM A TRIFLER.

πς'. Πῶς βασιλέα φεύγοντα φλύαρον ἄνθρωπον.

Βασιλέα φεύγοντα When they would symbo-
 φλύαρον ἄνθρωπον βουλό- lise a king that flees from a

* Treb. cervum " a stag."

μενοι σημῆναι, ἐλέφαντα *trifler*, they depict an ELE-
 ζωγραφοῦσι μετὰ χοίρου. PHANT WITH A HOG; for he
 ἐκεῖνος γὰρ ἀκούων φωνῆς flees upon hearing the voice
 χοίρου, φεύγει. of the hog.

LXXXVII. HOW A MAN THAT IS QUICK IN HIS MOVE-
 MENTS, BUT WHO MOVES IMPRUDENTLY AND INCON-
 siderately.

πζ. Πῶς ἄνθρωπον ὁξὺν μὲν κατὰ τὴν κίνησιν, ἀσκέπτως
 δὲ καὶ ἀνοήτως κινούμενον.

Ἄνθρωπον ὁξὺν μὲν When they would symbo-
 κατὰ τὴν κίνησιν, ἀσκέπ- lise a man that is quick in his
 τως δὲ καὶ ἀνοήτως κινού- movements, but who moves
 μενον βουλόμενοι σημῆναι, without prudence and con-
 ἔλαφον καὶ ἔχιδναν ζωγρα- sideration, they portray a
 φοῦσιν. ἐκείνη γὰρ ὁρῶσα STAG AND A VIPER; for she
 τὴν ἔχιδναν, φεύγει. flees at the sight of the viper.

LXXXVIII. HOW A MAN THAT IS PROVIDING HIS OWN
 TOMB.

πή. Πῶς ἄνθρωπον προνοούμενον τῆς ἰδίας ταφῆς.

Ἄνθρωπον προνοούμενον When they would symbo-
 τῆς ἰδίας ταφῆς ¶ βουλό- lise a man that is providing

¶ Mer. Pier. Causs. Leem. Treb. F.—τροφῆς, Al.

μενοι σημῆναι, ἐλέφαντα* *his own tomb*, they depict an
 ζωγραφοῦσι κατορύττον- *ELEPHANT BURYING ITS OWN*
 τα τοὺς ἰδίους ὀδόντας. *TEETH*; for when his teeth
 τούτους γὰρ πεσόντας fall out, he takes them up and
 λαβὼν κατορύττει.† *buries them.*

LXXXIX. HOW A MAN THAT HAS LIVED TO A PROPER
 AGE.

πθ. Πῶς ἄνθρωπον ζήσαντα τέλειον βίον.

Ἄνθρωπον ζήσαντα *When they would symbo-*
 τέλειον βίον θέλοντες δη- *lise a man that has lived to*
 λῶσαι, κορώνην ἀποθα- *a proper age*, they depict a
 νοῦσαν‡ ζωγραφοῦσιν. αὐ- *DYING CROW*; for she lives an
 τη γὰρ ζῇ ἑκατὸν ἔτη *hundred years according to*
 κατ' Αἰγυπτίους. τὸ δὲ *the Egyptians*; and a year
 ἔτος κατ' Αἰγυπτίους *among the Egyptians consists*
 τεσσάρων ἐνιαυτῶν. *of four (of our) years.*

* Treb. cervum.

† Ald. Mer. Causs. Pier. Leem. Treb. F. — ἐκεῖνος γὰρ ὅταν
 ἴδῃ, τοὺς ἰδίους ὀδόντας πίπτοντας, καταδράττεται τούτων καὶ
 τούτους ὀρύττει, Al.

‡ Treb. om.

XC. HOW A MAN WHO CONCEALS HIS DEPRAVITY WITHIN HIMSELF.

ζ'. Πῶς ἄνθρωπον ἐν ἑαυτῷ κρύπτοντα κακίαν.

Ἄνθρωπον ἐμφωλεύον-
τα ἑαυτῷ κακίαν, καὶ
ἀποκρύπτοντα ἑαυτὸν,
ὥστε μὴ γνωσθῆναι τοῖς
ιδίοις, θέλοντες σημῆναι,
πάρδαλιν ζωγραφοῦσιν.
αὕτη γὰρ κρύφα τὰ ζῶα
θηρεύει, μὴ συγχωροῦσα
τὴν ἰδίαν ὁσμὴν § ἀφιέναι,
καταδιωκτικὴν οὔσαν τῶν
ἄλλων ζώων.

When they would denote a
man who conceals his depra-
vity within himself, and hides
himself so as not to be known
by his own friends and family,
they depict a PANTHER; for it
secretly pursues the beasts,
not suffering its scent to es-
cape, which is [a hindrance
in the pursuit?] of other ani-
mals.

XCI. HOW A MAN DECEIVED BY FLATTERY.

ζα'. Πῶς ἄνθρωπον ἐξαπατῶμενον διὰ κολακείας.

Ἄνθρωπον ἐξαπατῶ-
μενον διὰ κολακείας βου-
λόμενοι σημῆναι, ἔλαφον
μετὰ αὐλητοῦ ἀνθρώπου
ζωγραφοῦσιν. αὕτη γὰρ

When they would symbo-
lise a man deceived by flat-
tery, they represent a STAG
AND A MAN PLAYING ON A
PIPE; for she is caught while

θηρεύεται ἀκούουσα ἡδέα listening to the sweet breath-
 συρίσματα ἀδόντων, ὡς ings of the singers as she
 κατακλειῖσθαι ὑπὸ τῆς stands entranced in pleasure.
 ἡδονῆς.

XCII. HOW THE PRESAGE OF A PLENTIFUL VINTAGE.

43'. Πῶς πρόγνωσιν εὐκαρπίας οἴνου.

Πρόγνωσιν εὐκαρπίας οἴνου βουλόμενοι σημῆναι, ἔποπα ζωγραφοῦσιν. ἐκεῖ- νος γὰρ ἐὰν πρὸ τοῦ καιροῦ τῶν ἀμπέλων κράζη, εὐοινίαν σημαίνει.	When they would symbo- lise <i>the presage of a plentiful</i> <i>vintage</i> , they depict the HOU- POO; for if this bird sings [moans?] before the season of the vines, it is a sign of a good vintage.
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XCIII. HOW A MAN HAVING RECEIVED INJURY FROM THE GRAPE.

4γ'. Πῶς ἄνθρωπον ὑπὸ σταφυλῆς βλαβέντα.

Ἄνθρωπον ὑπὸ στα- φυλῆς βλαβέντα, καὶ ἐαυ- τὸν θεραπεύοντα, ¶ βου- λόμενοι σημῆναι, ἔποπα	When they would symbo- lise <i>a man that is injured by</i> <i>the grape and cures himself</i> , they depict a HOUPPOO AND
--	---

|| Par B. Leem. insert πολλά.

¶ περιόδευοντα, Par A. B. in margin.

ζωγραφοῦσι, καὶ ἀδίαντον THE HERB ADIANTUM (maiden-
 τὴν βοτάνην. οὗτος γὰρ hair); for when injured by the
 βλαβεὶς ὑπὸ σταφυλῆς, grape, if he places a piece of
 ἀδίαντον ἀποτιθέμενος εἰς adiantum in his mouth he is
 τὸ ἑαυτοῦ στόμα, περιο- healed.
 δεύεται.

XCIV. HOW A MAN THAT GUARDS HIMSELF FROM THE
 PLOTS OF HIS ENEMIES.



ζδ'. Πῶς ἄνθρωπον ἑαυτὸν φυλάττοντα ἀπὸ ἐπιβουλῆς
 ἐχθρῶν.

"Ἀνθρωπον ἀπὸ ἐπιβου- When they would symbo-
 λῆς ἐχθρῶν ἑαυτὸν φυλάτ- lise a man that guards himself
 τοντα βουλόμενοι σημῆναι, from the plots of his enemies,
 γέρανον γρηγοροῦσαν ζω- they depict A CRANE ON THE
 γραφοῦσιν. αὗται γὰρ WATCH; for these birds guard
 ἑαυτὰς φυλάσσουσι γρη- themselves by watching in
 γοροῦσαι κατ' ὄρδινον ἐν turns during the whole night.
 πάσῃ τῇ νυκτί.

*Thoth, who was always considered as a guardian of the
 land.*

XCV. QUOMODO PÆDICATIONEM.

44. Πῶς παιδεραστίαν.

Παιδεραστίαν βουλό- Pædicationem designantes,
μενοι σημῆναι, δύο πέρ- geminas perdices pingunt:
δικας ζωγραφοῦσιν. ἐκεῖνοι quæ cum viduæ sunt, se in-
γὰρ ἐπ' ἄν χηρεύσωσιν, vicem abutuntur.
ἐαυτοῖς ἀποκέχρηται.

XCVI. HOW AN OLD MAN DYING OF HUNGER.

45'. Πῶς γέροντα ὑπὸ λιμοῦ ἀποθανόντα.

Γέροντα ὑπὸ λιμοῦ When they would symbo-
ἀποθανόντα θέλοντες δη- lise *an old man dying of hun-*
λῶσαι, ἀετὸν ἀποκεκαμ- ger, they delineate AN EAGLE
μένον ἔχοντα τὸ ῥάμφος WITH HIS BEAK EXTREMELY
ζωγραφοῦσιν. ἐκεῖνος γὰρ HOOKED; for as he grows old
γηράσκων, ἀποκάμπτε- his beak becomes extremely
ται τὸ ῥάμφος αὐτοῦ, hooked, and he dies of hun-
καὶ λιμῷ ἀποθνήσκει. ger.

XCVII. HOW A MAN LIVING PERPETUALLY IN MOTION,
AND AGITATION OF MIND.

46'. Πῶς ἄνθρωπον ἀεὶ * ἐν κινήσει καὶ θυμῷ διάγοντα.

Ἄνθρωπον ἀεὶ ἐν κινή- When they would symbo-
σει καὶ θυμῷ διάγοντα, lise *a man living perpetually*

* Al. om.

καὶ μήτε ἐν τῷ τρέφεσ- in motion, and agitation of
 θαι ἡσυχάζοντα βουλό- mind, and not even remaining
 μενοι σημῆναι, κορώνης quiet during meals, they de-
 νεοσσούς† ζωγραφοῦσιν. pict THE YOUNG ONES OF A
 αὕτη γὰρ ἰπταμένη τρέφει CROW [a crow with its young];
 τοὺς νεοσσούς. for whilst she flies she feeds
 her young.

XCVIII. HOW A MAN SKILLED IN CELESTIAL MATTERS.

ἢ. Πῶς ἄνθρωπον εἰδότα τὰ μετέωρα.

"Ἀνθρωπον εἰδότα τὰ When they would symbo-
 μετέωρα θέλοντες σημῆ- lise a man skilled in celestial
 ναι, γέρανον ἰπτάμενον matters, they depict A CRANE
 ζωγραφοῦσιν. ἐκεῖνος γὰρ FLYING; for she always flies
 ὑψηλῶς πάνυ ἰπταται, very high, to inspect the clouds
 ἵνα θεάσῃται τὰ νέφη, lest they send forth a storm,
 μὴ ἄρα χειμάσῃ, ἵνα ἐν that she may remain in quiet.
 ἡσυχίᾳ διαμένῃ.‡

*The Ibis denotes Thoth, who was the Egyptian inventor
 of astronomy.*

† De Pauw sug. and Treb. reads κορώνην νεοσσοῖς, a crow with
 its young.

‡ Treb. hæc enim ita alte advolat, ut nubes videat et tangat, "for
 it flies so high that it inspects and touches the clouds."

XCIX. HOW A MAN WHO THROUGH WANT DISMISSES HIS
OWN CHILDREN.

48. Πῶς ἄνθρωπον ἀποταξάμενον τὰ ἴδια τέκνα δι' ἀπορίαν.

Ἄνθρωπον ἀποταξά- When they would symbo-
μενον § τὰ ἴδια τέκνα δι' lise a man who through want
ἀπορίαν βουλόμενοι σημῆ- dismisses his own children,
ναι, ἰέρακα || ἐγκύμονα they portray A HAWK WITH
ζωγραφοῦσιν. ἐκεῖνος γὰρ EGG; for though she lays
τίκτων τρία ὥα, τὸ ἐν three eggs, she hatches and
μόνον ἐπιλέγεται καὶ τρέ- brings up but one, and breaks
φει, τὰ δὲ ἄλλα δύο κλᾶ. the other two: and she does
τοῦτο δὲ ποιεῖ, διὰ τὸ this on account of the loss of
κατ' ἐκεῖνον τὸν χρόνον her claws at that season, being
τοὺς ὄνυχας ἀπολλύειν, ¶ for that reason unable to
καὶ ἐντεῦθεν μὴ δύνασθαι bring up all three young ones.
τὰ τρία βρέφη τρέφειν.

§ ἀποπεμψάμενον, Par B. and Par A. in margin.

|| Aquilam, Treb.

¶ ἀποβάλλειν, Par B. and Par A. in margin. Leem.

C. HOW A MAN WHO IS TARDY IN MOVING WITH HIS FEET.

ρ'. Πῶς ἄνθρωπον ὀκνοῦντα τὴν διὰ τῶν ποδῶν κίνησιν ποιεῖσθαι.

<p>Ἄνθρωπον ὀκνοῦντα τὴν διὰ τῶν ποδῶν κίνησιν ποιεῖσθαι βουλόμενοι σημῆναι κάμηλον γράφουσιν· ἐκείνη γὰρ μόνη τῶν ἄλλων ζώων τὸν μηρὸν κάμπτει, διὸ καὶ κάμηλος* λέγεται.</p>	<p>When they would symbolise a man who is tardy in moving with his feet, they delineate A CAMEL; for this is the only animal which bends the thigh, whence it is called κάμηλος, a camel.</p>
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CI. HOW A MAN WHO IS IMPUDENT AND QUICK-SIGHTED.

ρά. Πῶς ἄνθρωπον ἀναιδῆ καὶ κατὰ τὴν ὄρασιν ὀξύν.

<p>Ἄνθρωπον ἀναιδῆ, καὶ κατὰ τὴν ὄρασιν ὀξύν θέ-</p>	<p>When they would symbolise a man who is impudent</p>
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It is a singular fact, that in a country like Egypt, where Camels must have been abundant, there is no known instance of a Camel among the existing sculptures, hieroglyphics, or paintings. Bonomi.

* κάμηρος, Al.

λοντες δηλῶσαι, βάτρα-
χον γράφουσιν. οὗτος γὰρ
αἷμα οὐκ ἔχει, εἰ μὴ ἐν
μόνοις τοῖς ὀφθαλμοῖς.
τοὺς δὲ ἐκεῖ αἷμα ἔχοντας,
ἀναιδεῖς καλοῦσιν, διὸ καὶ
ὁ Ποιητής· Οἶνοβαρές,
κυνὸς ὁμματ' ἔχων, κρα-
δίην δ' ἐλάφοιο.

and quicksighted, they depict
A FROG; for it has no blood
except in the eyes alone, and
they call those who have blood
in those parts impudent: and
hence the poet sings, “Drunk-
ard with eyes of dog and heart
of stag.”

CII. HOW A MAN UNABLE TO MOVE HIMSELF.

ρβ'. Πῶς ἄνθρωπον μὴ δυνηθέντα κινεῖσθαι.

Ἄνθρωπον πολὺν χρό-
νον μὴ δυνηθέντα κινεῖσ-
θαι, ὕστερον δὲ κινηθέντα
τοῖς ποσὶ, βουλόμενοι ση-
μῆναι, βάτραχον ἔχοντα
τοὺς ὀπισθίους πόδας ζω-
γραφοῦσιν. ἐκεῖνος γὰρ
γεννᾶται ἄπους, ὕστερον
δὲ αὐξανόμενος, προσλαμ-
βάνει τοὺς ὀπισθίους.†

When they would symbo-
lise a man who for a long
time is unable to move himself,
but who afterwards moves
with his feet, they depict A
FROG HAVING ITS HIND FEET;
for it is born without feet, but
subsequently as it grows ac-
quires its hind feet.

† Par C. Ald. Mer. Pier. Causs. Leem. — πρότερον, Al.

‡ Treb. om.

CIII. HOW A MAN HOSTILE TO ALL.

ργ'. Πῶς ἄνθρωπον πάντων ἐχθρόν.

Ἄνθρωπον πάντων ἐχθρόν καὶ ἀπεσχοινισμένον θέλοντες σημῆναι, § ἔγχελυν ζωγραφοῦσιν. αὕτη γὰρ οὐδενὶ τῶν ἰχθύων συνευρίσκεται.

When they would symbolise a man that is hostile to, and secluded from, all men, they depict AN EEL; for it is found associating with no other fishes.

CIV. HOW A MAN WHO SAVES MANY IN THE SEA.

ρδ'. Πῶς ἄνθρωπον σώζοντα πολλοὺς ἐν θάλασση.

Ἄνθρωπον σώζοντα πολλοὺς ἐν θαλάσση θέλοντες σημῆναι, νάρκην τὸν ἰχθὺν ζωγραφοῦσιν. αὕτη γὰρ ὅταν ἴδῃ τοὺς πολλοὺς τῶν ἰχθύων μὴ δυναμένους κολυμβᾶν, συλλαμβάνει πρὸς ἑαυτὴν καὶ σώζει.

When they would symbolise a man who saves many in the sea, they depict the TORPEDO FISH; for this, when it perceives a number of fishes unable to swim, draws them to itself and preserves them.

CV. HOW A MAN THAT WASTEFULLY CONSUMES BOTH THINGS THAT ARE REQUISITE AND THINGS THAT ARE NOT.

ρε'. Πῶς ἄνθρωπον, τὰ χρήσιμα καὶ τὰ ἄχρηστα κακῶς ἀνηλωκότα.

"Ἀνδρῶπον τὰ χρήσιμα καὶ τὰ ἄχρηστα κακῶς ἀνηλωκότα βουλόμενοι σημῆναι, πολύποδα ζωγραφοῦσιν. ἐκεῖνος γὰρ πολλὰ καὶ ἀσώτως ἐσθίων, παρατίθεται τὴν τροφὴν εἰς τὰς θαλάμας, καὶ ὅταν ἀναλώσῃ τὰ χρήσιμα, τότε τὰ || ἄχρηστα ἐκβάλλει.

When they would symbolise a man that wastefully consumes both things that are requisite and useless, they delineate a POLYPUS; for after eating much and extravagantly, it lays by food in its holes, and when it has consumed that which is useful, it then throws away that which is useless.

CVI. HOW A MAN THE RULER OF HIS TRIBE.

ρς'. Πῶς ἄνθρωπον τῶν ὁμοφύλων κρατέσαντα.

"Ἀνδρῶπον τῶν ὁμοφύλων κρατήσαντα βουλό-

When they would symbolise a man the ruler of his

μενοι σημῆναι, κάραβον *tribe*, they depict A CRAYFISH
καὶ πολύποδα ζωγραφοῦ- AND A POLYPUS; for he rules
σιν. οὗτος γὰρ τοὺς πο- over the polypi, and holds the
λύποδας ¶ κρατεῖ, καὶ τὰ chief place among them.
πρωτεῖα φέρει.

CVII. HOW A MAN WHO IS MARRIED TO A WOMAN.

ρζ. Πῶς ἄνδρα συζευχθέντα γυναικί.

Ἄνδρα συζευχθέντα *When they would symbo-*
γυναικὶ ἀπὸ πρώτης ἡλι- *lise a man who is married to*
κίας, ἐν ᾗ ἐτέχθη-σαν,* *a woman from their very in-*
βουλόμενοι σημῆναι, πίν- *fancy wherein they were*
νας ἐγκύους ζωγραφοῦσιν. *born, they depict PREGNANT*
αὗται γὰρ γεννώμεναι ἐν *PINNÆ; for these when pro-*
τῷ κογχῳ, μετὰ καιρὸν *duced within the shell, after a*
ὀλίγον συζεύγνυνται ἀλ- *short time are joined with one*
λήλαις ἐνδὸν τοῦ κόγχου. *another, even within the shell.*

CVIII. HOW A MAN THAT DOES NOT PROVIDE FOR
HIMSELF.

ρη. Πῶς ἄνθρωπον μὴ προνοούμενον ἑαυτοῦ.

Πατέρα, † ἢ ἄνθρω- *When they would symbo-*
πον μὴ προνοούμενον ἑαυ- *lise a father, or a man who*

¶ De Pauw sug. τοὺς καράβους.

* Par A. B. Leem.—ἐτέχθη, Al.

† Treb. om.

τοῦ, ἀλλ' ὑπὸ τῶν οἰκείων
 προνοούμενον θέλοντες ση-
 μῆναι, πίνναν καὶ καρκί-
 νον ζωγραφοῦσιν. οὗτος
 γὰρ ὁ καρκῖνος μένει κε-
 κολλημένος τῇ σαρκὶ τῆς
 πίννης, καὶ καλεῖται πιν-
 νοφύλαξ, ἀκολουθῶς τῷ
 ὀνόματι. ἡ οὖν πίννα διόλου
 κέχνηεν ἐν τῷ κόγχῳ πει-
 νῶσα. ὅταν οὖν αὐτῆς κε-
 χηννίας παρσιέλθῃ ἰχθύ-
 διον τι, ὁ πιννοφύλαξ δακ-
 νει τῇ χηλῇ τὴν πίνναν, ἡ
 δὲ αἰσθομένη καταμύει
 τὸν κόγχον, καὶ οὕτως
 κυνηγετεῖ τὸ ἰχθύδιον.

does not provide for himself,
but is provided for by his do-
mestics, they depict A PINNA
AND A CRAYFISH; for this
crayfish remains adhering to
the flesh of the pinna, and is
called pinnophylax (protector
of the pinna), and acts agree-
ably with its name. For the
pinna when hungry always
opens her shell, and when,
whilst she lies gaping, any
little fish comes within it, the
pinnophylax pinches the pinna
with its claw, which when the
pinna perceives, she closes
her shell, and thus catches the
little fish.

CIX. HOW A MAN ADDICTED TO GLUTTONY.

ρθ'. Πῶς ἄνθρωπον λάμειαν ἔχοντα.†

Ἄνθρωπον λάμειαν ἔ-
 χοντα βουλόμενοι σημῆ-
 ναι, σκάρον ζωγραφοῦσιν.

When they would symbo-
lise a man addicted to glut-
tony, they delineate A CHAR-

† Treb. om. chap. 109.

οὗτος γὰρ μόνος τῶν ἰχ- FISH; for this is the only fish
θύων μαρυκᾶται, καὶ πάν- which ruminates, and eats all
τα τὰ προσπίπτοντα the little fishes which fall in
ἰχθύδια ἐσθίει. its way.

CX. HOW A MAN THAT VOMITS UP HIS FOOD.

ρί. Πῶς ἄνθρωπον τὴν ἑαυτοῦ τροφὴν ἐμοῦντα.

"Ανθρωπον ἐμοῦντα When they would symbo-
τὴν ἰδίαν τροφὴν, καὶ πά- lise a man that vomits up his
λιν ἀπλήστως ἐσθίοντα, food, and again eats insatia-
βουλόμενοι σημῆναι, ἐνά- bly, they depict a SEAWEASEL;
λιον § γαλεὸν ζωγραφοῦσιν. for it brings forth through its
οὗτος γὰρ κύει μὲν διὰ mouth, and drinks in the seed
τοῦ στόματος, νηχόμενος whilst swimming.
δὲ καταπίνει τὸν γόνον.

CXI. HOW A MAN THAT HAS COMMERCE WITH PERSONS
OF ANOTHER TRIBE.

ριά. Πῶς ἄνθρωπον ἀνθρώπων || ἀλλοφύλων χρώμενον μίξει.

"Ανθρωπον ἀνθρώπων || When they would symbo-
χρώμενον μίξει ἀλλοφύ- lise a man that has commerce
λων βουλόμενοι σημῆναι, with persons of another tribe,

§ ἔνυδρον, Al.

|| Par A. C. Leem. om.

μύραιναι ἰχθὺν ζωγρα- they depict the LAMPREY;
 φοῦσιν. αὕτη γὰρ ἐκ θα- because it ascends out of the
 λάσσης ἀναβαίνουσα, τοῖς sea, and has commerce with
 ἔχεσι μίγνυται, καὶ εὐ- the vipers, and straightway
 θέως εἰς τὴν θάλασσαν returns to the sea.
 ἐπιτρέχει.

CXII. HOW A MAN PUNISHED FOR MURDER.

ριβ'. Πῶς ἄνθρωπον ἐπὶ φόνῳ κολασθέντα.

Ἄνθρωπον ἐπὶ φόνῳ When they would symbo-
 κολασθέντα, καὶ μεταμε- lise a man punished for mur-
 ληθέντα βουλόμενοι σημή- der and repenting, they depict
 ναι, τρυγὸνα περιπεπλε- a PARTINACA (a fish with a
 γμένην ἀγκίστρῳ ζωγρα- sting in its tail,) CAUGHT ON
 φοῦσιν. αὕτη γὰρ κατασ- A HOOK; for when caught it
 χεθεῖσα, ρίπτει τὴν ἐν τῇ casts away the sting in its
 οὐρᾷ ἄκανθαν. tail.

CXIII. HOW A MAN THAT EATS UNSPARINGLY OF ANOTHER'S SUBSTANCE.

ριγ'. Πῶς ἄνθρωπον ἀφειδῶς κατεσθίοντα τὰ ἀλλότρια.¶

Ἄνθρωπον ἀφειδῶς κα- When they would symbo-
 τεσθίοντα τὰ ἀλλότρια, lise a man that eats unspar-

καὶ ὕστερον κατανηλωκό- *ingly of another's substance,*
 τα τὰ ἴδια, βουλόμενοι *and afterwards consumes his*
 σημῆναι, πολύποδα ζω- *own, they depict a POLYPUS;*
 γραφοῦσιν. ἐκεῖνος γὰρ *for, if he be in want of food*
 ἐὰν ἀπορήσῃ τροφῆς τῆς *from other things, he eats his*
 ἀπὸ ἄλλων, τὰς ἰδίας *own feelers.*
 πλεκτάνας ἐσθίει.

CXIV. HOW A MAN THAT IS EAGER AFTER GOOD.

ριθ'. Πῶς ἄνθρωπον ἐπὶ καλῷ ὀρμήσαντα.

"Ἀνθρωπον ἐπὶ καλῷ *When they would symbo-*
 ὀρμήσαντα, καὶ ἀντὶ τού- *lise a man that is eager for*
 του κακῷ περιπεσόντα, *good, and who instead of it*
 βουλόμενοι σημῆναι, ση- *falls into evil, they portray a*
 πίαν ζωγραφοῦσιν. αὕτη *CUTTLEFISH; for this fish if*
 γὰρ ἐὰν ἴδῃ τινὰ βουλό- *it see any other longing to*
 μενον αὐτὴν θηράσαι, *catch it, ejects a black liquid*
 προίεται εἰς τὸ ὕδωρ ἐκ *from its belly into the water,*
 τῆς κοιλίας τὸ μέλαν, *so that by these means it is*
 ὥστε ἐκ τούτου μηκέτι *no longer visible, and thus*
 αὐτὴν βλέπεσθαι, καὶ *escapes.*
 οὕτω διαφεύγει.

CXV. HOW A PROLIFIC MAN.

ριέ. Πῶς ἄνθρωπον γόνιμον.

Ἄνθρωπον γόνιμον βου-
λόμενοι σημήναι, στρου-
θίον πυργίτην * ζωγρα-
φοῦσιν. οὗτος γὰρ ὑπὸ
ὀργῆς ἀμέτρου, καὶ πο-
λυσπερμίας ὀχλούμενος,
ἐπτάκις μίγνυται τῇ θη-
λείᾳ, ἐν μιᾷ ὥρᾳ, ἀθρόως
σπερμαίνων.

When they would symbo-
lise a *prolific man*, they de-
pict the HOUSE-SPARROW ; hic
enim immodicâ irâ et copiâ
seminis ductus septies in horâ
fœminam init copiosum semen
effutiens.

CXVI. HOW A MAN THAT IS CONSTANT, AND UNIFORMLY TEMPERED.

ρις'. Πῶς ἄνθρωπον συνοχέα καὶ ἐνωτικόν.

Ἄνθρωπον συνοχέα
καὶ ἐνωτικὸν βουλόμενοι
σημήναι, λύραν ζωγρα-
φοῦσιν. αὕτη γὰρ συνέ-
χειαν φυλάττει τῶν ἰδίων
κρουμάτων.†

When they would symbo-
lise a *man that is constant,*
and uniformly tempered, they
depict a LYRE ; for it preserves
the continuity of its notes.

* Par A. B. C. Treb. Ald. Mer. Causs. — πυρίτην, Al.

† κρουσμάτων, Al.

CXVII. HOW A MAN PREVIOUSLY DERANGED IN HIS
INTELLECTS, BUT AFTERWARDS BECOMING SANE.

ριζ' Πῶς ἄνθρωπον πάλαι μὲν ἀποστάντα τῶν ἰδίων νοη-
μάτων, ὕστερον δὲ γεγονότα τῆς ἑαυτοῦ φρονήσεως.

<p>Ἄνθρωπον πάλαι μὲν ἀποστάντα τῶν ἰδίων νοη- μάτων, ὕστερον δὲ τῆς ἑαυτοῦ γεγονότα φρονή- σεως, καὶ τάξιν ἐπαγα- γόντα τῇ ἑαυτοῦ ζωῇ βου- λόμενοι σημεῖναι, σύριγγα γράφουσιν. αὕτη γὰρ ἐπιστρεπτική ἐστι, καὶ ἀναμνηστικὴ τῶν κατα- δυμίως πεπραγμένων αὐ- τῷ, καὶ μάλιστα τεταγ- μένον ἐκτελοῦσα φθόγγον.</p>	<p>When they would symbo- lise a man previously de- ranged in his intellects, but afterwards becoming sane, and bringing a degree of re- gularity into his life, they depict a SYRINX; for it is soothing, and calls to remem- brance things that have been pleasurably done; and it pro- duces a very regulated sound.</p>
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CXVIII. HOW A MAN WHO DISTRIBUTES JUSTICE
IMPARTIALLY TO ALL.



ρίη. Πῶς ἄνθρωπον ἴσως πᾶσι τὸ δίκαιον ἀπονέμοντα.

<p>Ἄνθρωπον ἴσως πᾶσι τὸ δίκαιον ἀπονέμοντα βουλόμενοι σημῆναι, στρου- θοκαμήλου πτερὸν γρά- φουσι. τοῦτο γὰρ τὸ ζῷον πανταχόθεν ἴσα ἔχει τὰ πτερυγώματα παρὰ † τῶν ἄλλων.</p>	<p>When they would symbo- lise a man who distributes justice impartially to all, they depict THE FEATHER OF AN OSTRICH ; for this bird has the feathers of its wings equal on every side, beyond all other birds.</p>
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*Thē, the goddess of Justice ; the Themis of the Greeks.
Justice is denoted by the ostrich's feather ; with which
the head of the goddess is ornamented.*

† Par A. B. Leem. insert τὰ.

CXIX. HOW A MAN THAT IS FOND OF BUILDING.



ριθ'. Πῶς ἄνθρωπον φιλοκτίστην. §

"Ἀνθρωπον φιλοκτίστην § When they would symbo-
 βουλόμενοι σημήναι, χεῖρα lise a man that is fond of
 ἀνθρώπου γράφουσιν. αὕτη building, they delineate a
 γὰρ ποιεῖ πάντα τὰ MAN'S HAND; for it performs
 κτίσματα. || all works.

A Hand signifies a hand, also the letters T, Th, or D.

§ Treb. laboriosum.

|| Treb. opera.

Ὡραπόλλωνος Νειλώου ἱερογλυφικῶν τέλος.

THE END OF THE HIEROGLYPHICS OF HORAPOLLO NILOUS.

APPENDIX.

EXPLANATION OF THE PLATES.

The FRONTISPIECE is a Ptolemaic doorway, with the supreme god, Ammon, upon its piers, holding in one hand the staff of power, and in the other the emblem of life. The sacred symbol of the Winged Globe and Serpent is upon the architrave: and a continuous row of serpents forms an attic above the cornice. The symbol in the centre signifies "Hieroglyphics."

PLATE I.

Fig. I. is a representation of the god Atmou surrounded by a serpent with his tail in his mouth, and is given by Dr. Leemans in illustration of book I. chapter 2.

II. Is an illustration of the same chapter; it occurs on a sarcophagus in the British Museum.

III. Is from a scarab seal in the possession of J. Millingen, Esq. It is a representation of Netpe holding two palm branches indicative of the year, and seems to imply that the calendar was reformed by Thothmos III. whose signet occupies the upper half. See chapter 12.

IV. A lamp or pot of fire, signifies the letter B, and may be an illustration of chapter 22.

V. This has not unfrequently been considered an illustration of book I. chapter 43; but is extremely doubtful.

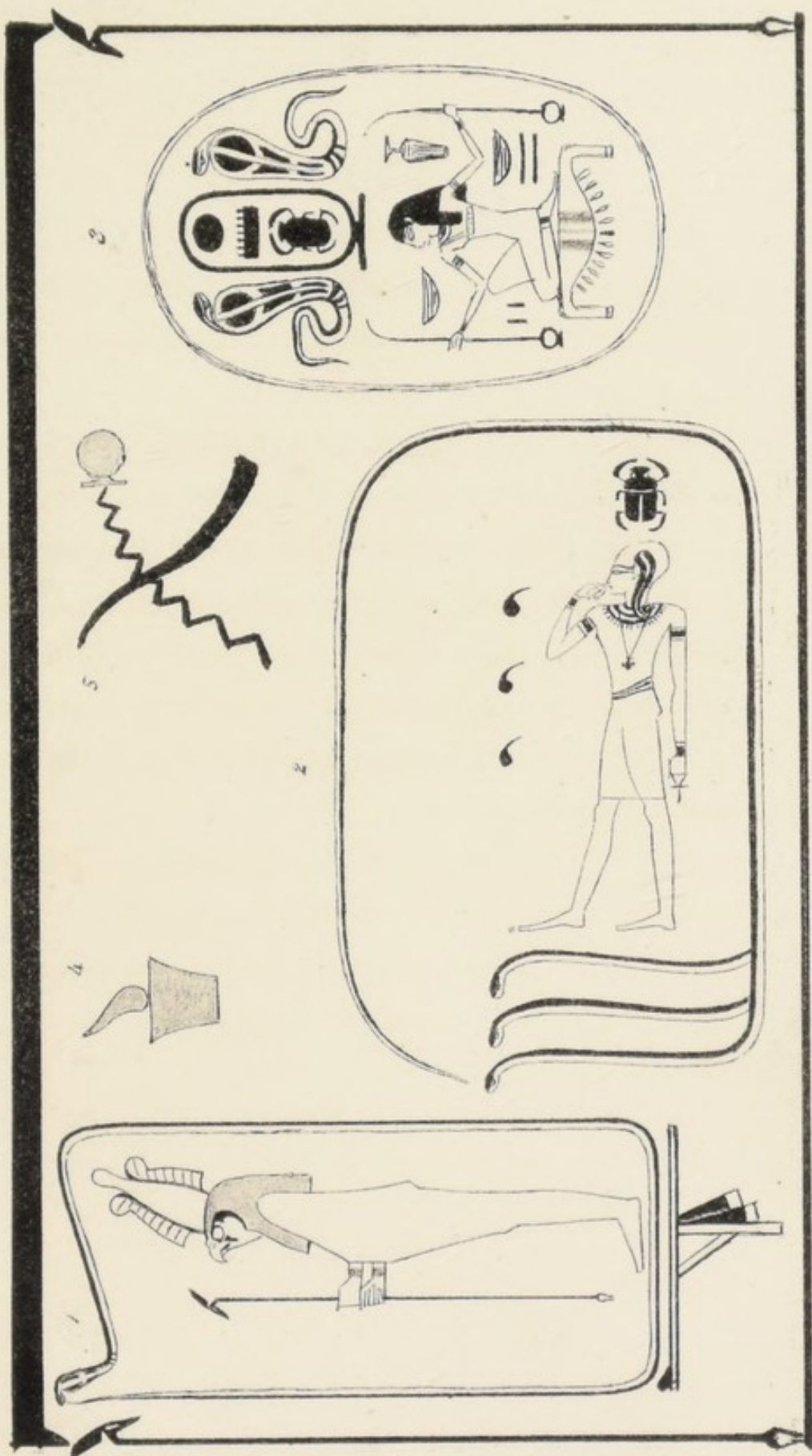


PLATE II.

This plate, sketched by Mr. Bonomi, from a tomb in Thebes, represents a judgment scene in which, as explained by Champollion, different souls are ascending the steps to judgment by Osiris. The soul of a glutton last condemned is departing in the boat in the form of a swine. See book II. chapter 37 : and for the inverted stags' heads, which seem to have some connection with eternity, see book I. chapter 69, and book II. chapter 21. A similar judgment scene appears upon the sarcophagus from Belzoni's tomb in Sir J. Soame's museum.

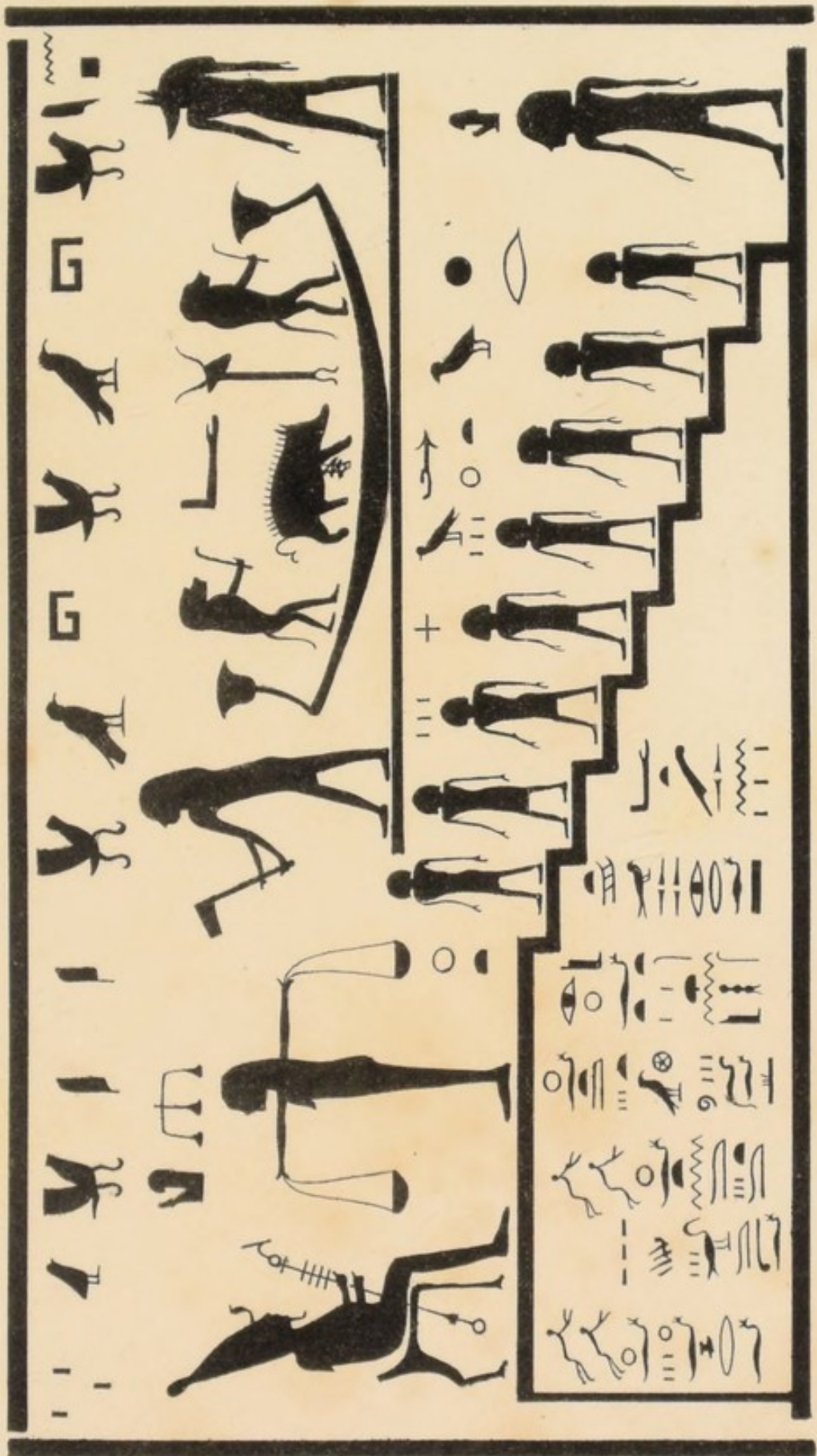








PLATE III.

It is evident that in the chapters, 37, 38, 39, 40, 41, and 42, of the first Book, Horapollo must have had in view one of the ceremonial processions of the Egyptian priests.

The plate, a copy of a basso relievo of Roman date, given in Bartoli's *Admiranda*, represents a similar procession. The following passage from Clemens of Alexandria throws considerably more light upon the subject:

Μετίασι γὰρ οἰκείαν
τινὰ φιλοσοφίαν Αἰγύπ-
τιοι. αὐτίκα τοῦτο ἐμ-
φαίνει μάλιστα ἡ ἱερο-
πρεπὴς αὐτῶν θρησκεία·
πρῶτος μὲν γὰρ προσέρ-
χεται ὁ ᾠδὸς, ἐν τι τῶν
τῆς μουσικῆς ἐπιφερόμενος
συμβόλων. τοῦτον φασὶ
δύο βίβλοις ἀνειλουφέναι
δεῖν ἐκ τῶν Ἑρμοῦ ὧν
θάτερον μὲν, ὕμνους περι-
έχει θεῶν· ἐκλογισμὸν δὲ
βασιλικοῦ βίου τὸ δεύτε-

The Egyptians possess a certain native philosophy of their own, and this their sacred ceremonies principally shew. For first proceeds a *Singer* bearing some of the symbols of music: and they say that his duty is to be versed in the two books of Hermes, one of which contains the hymns of the gods, and the other precepts for the regulation of the king's life. After the singer comes the *Horoscopus* holding

ρον· μετὰ δὲ τὸν ὥδον, ὁ ὠροσκόπος, ὠρολόγιον τε μετὰ χεῖρα καὶ φοίνικα ἀστρολογίας ἔχων σύμβολα, πρόσσεισιν. τοῦτον τὰ ἀστρολογούμενα τῶν Ἑρμοῦ βιβλίων, τέσσαρα ὄντα τὸν ἀριθμὸν, αἰεὶ διὰ στόματος ἔχειν χρή· ὧν τὸ μὲν ἐστὶ περὶ τοῦ διακόσμου τῶν ἐπλανῶν φαινομένων ἀστρῶν· τὸ δὲ, περὶ τῶν συνόδων καὶ φωτισμῶν ἡλίου καὶ σεληνῆς· τὸ δὲ λοιπὸν, περὶ τῶν ἀνατολῶν. ἐξῆς δὲ ὁ ἱερογραμματεὶς προέρχεται, ἔχων πτερὰ ἐπὶ τῆς κεφαλῆς, βιβλίον τε ἐν χερσὶ καὶ κανόνα, ἐν ᾧ τὸ τε γραφικόν μέλαν, καὶ σχοῖνος ἢ γράφουσι. τοῦτον τὰ τε ἱερογλυφικὰ καλούμενα, περὶ τε τῆς κοσμογραφίας, καὶ γεωγραφίας, τῆς τάξεως τοῦ ἡλίου καὶ τῆς σεληνῆς, καὶ περὶ τῶν πέντε πλανωμένων· χωρογραφίαν τε τῆς

in his hand a clock and a palm branch, the symbols of astrology. His duty is constantly to retain in memory the astrological books of Hermes, which are four in number : of these one treats of the disposition of the apparently fixed stars, another of the conjunctions and illuminations of the sun and moon, and the remaining ones of their rising. After him proceeds the *sacred Scribe*, having wings upon his head, and in his hands a book and rule containing ink and the reed with which they write. His duty is to be acquainted with what are called hieroglyphics, relating to cosmography, geography, the positions of the sun and moon, the five planets, the topography of Egypt, the Nile, and its adjacent shores ; comprising also a description of the attire of the priests, and of the places set apart for them, and

Αἰγύπτου, καὶ τῆς τοῦ
 Νείλου διαγραφῆς. περὶ
 τε τῆς καταγραφῆς σκευῆς
 τῶν ἱερῶν, καὶ τῶν ἀφιερω-
 μένων αὐτοῖς χωρίων. περὶ
 τε μέτρων καὶ τῶν ἐν τοῖς
 ἱεροῖς χρησίμων, εἰδέναι
 χρή. ἔπειτα ὁ στολιστὴς
 τοῖς προειρουμένοις ἔπεται,
 ἔχων τὸν τε τῆς δικαιοσύ-
 νης πῆχυν, καὶ τὸ σπον-
 δεῖον. οὗτος τὰ παιδευτικὰ
 πάντα καὶ μοσχοσφαγι-
 στικὰ καλούμενα· δέκα
 δὲ ἐστὶ τὰ εἰς τὴν τιμὴν
 ἀνήκοντα τῶν παρ' αὐτοῖς
 θεῶν, καὶ τὴν Αἰγυπτίαν
 ευσέβειαν περιέχοντα.
 οἷον περὶ θυμάτων, ἀπαρ-
 χῶν, ὕμνων, εὐχῶν, πομ-
 πῶν, ἐορτῶν, καὶ τῶν τού-
 τοις ὁμοίων. ἐπὶ πᾶσι δὲ
 ὁ προφήτης ἔξεισι, προ-
 φανὲς τὸ ὑδρεῖον ἐγκεκολ-
 πισμένος· ὃ ἔπονται οἱ
 τὴν ἐκπεμψιν τῶν ἄρτων
 βαστάζοντες, οὗτος, ὡς
 ἂν προστάτης τοῦ ἱεροῦ,
 τὰ ἱερατικὰ καλούμενα

concerning the measures and
 other matters appertaining to
 the priests. After the pre-
 ceding, follows the *Stolistes*
 (the Master of the Robes,) holding the rod of justice and the chalice. His duty is to be versed in all things relating to education, and the rites called "the sacrifice of the calf." Ten of these [books] relate to the worship of their gods and the Egyptian religion, viz. such as concern the sacrifices, first fruits, hymns, prayers, processions, festivals, and the like. Last of all comes the *Prophet* openly carrying in his bosom the waterpot: and he is followed by the supervisors of the exportation of bread. His duty as president of the temple is to be conversant with the ten books called hieratic. These contain all things relating to the laws and the gods, and the entire ordinances respecting sacred

δέκα βιβλία ἐκμανθάνει. περιέχει δὲ περί τε νόμων καὶ θεῶν, καὶ τῆς ὅλης παιδείας τῶν ἱερέων· ὁ γὰρ τοι προφήτης παρὰ τοῖς Αἰγυπτίοις, καὶ τῆς διανομῆς τῶν προσόδων ἐπιστάτης ἐστίν. δύο μὲν οὖν καὶ τεσσαράκοντα αἱ πάνυ ἀναγκαῖαι τῷ Ἑρμῇ γεγόνασι βίβλοι· ὧν τὰς μὲν λστ', τὴν πᾶσαν Αἰγυπτίων περιεχούσας φιλοσοφίαν, οἱ προειρημένοι ἐκμανθάνουσι· τὰς δὲ λοιπὰς ἑξ, οἱ παστοφόροι, ἱατρικὰς οὐσας, περί τε τῆς τοῦ σώματος κατασκευῆς, καὶ περὶ νόσων, καὶ περὶ ὀργάνων, καὶ φαρμάκων, καὶ περὶ ὀφθαλμῶν, καὶ τὸ τελευταῖον περὶ τῶν γυναικίων.

matters. For among the Egyptians the prophet presides over the distribution of the revenue; hence there are forty-two books of Hermes which are absolutely necessary. Of these, thirty-six, containing all the philosophy of the Egyptians, are learned by the above-mentioned officers: the remaining six, relating to medicine and the constitution of the body, and to its diseases and organs, and to pharmacy and the eyes, and lastly to woman, are learned by the pastophori.—*Clemens. Strom.* VI. 633.

The following passages from Clemens of Alexandria and Porphyry are illustrative of the different kinds of writing anciently practised in Egypt. The passage of Clemens is found to be strictly in accordance with the result of modern discoveries, which have brought to light the Enchorial, Hieratic, and Hieroglyphic inscriptions, and the different species of Hieroglyphics.

FROM CLEMENS.

Αὐτίκα οἱ παρ' Αἰ-
γυπτίοις παιδευόμενοι,
πρῶτον μὲν πάντων τὴν
Αἰγυπτίων γραμμάτων
μέθοδον ἐκμανθάνονσι, τὴν
ἐπιστολογραφικὴν καλου-
μένην· δευτέραν δὲ, τὴν
ἱερατικὴν, ἣ χρῶνται οἱ
ἱερογραμματεῖς· ὑστά-
την δὲ καὶ τελευταίαν,
τὴν ἱερογλυφικὴν· ἥς ἡ
μὲν ἐστὶ διὰ τῶν πρώτων
στοιχείων κυριολογική· ἡ
δὲ, συμβολική· τῆς δὲ συμ-
βολικῆς ἡ μὲν, κυριολογεῖ-
ται κατὰ μίμησιν· ἡ δὲ,

Now those who are in-
structed by the Egyptians,
first of all learn that system
of Egyptian writing, which is
called the EPISTOLOGRAPHIC
[or enchorial]; secondly, the
HIERATIC, which is used by
the sacred scribes; thirdly and
lastly, the HIEROGLYPHIC. Of
this [last] one kind expresses
its own meaning *by the first
elements* [alphabetically];
but the other kind is *sym-
bolical*. Of the symbolical,
one sort directly conveys
its meaning by *imitation*;

ὥσπερ τροπικῶς γράφεται. ἡ δὲ, ἄντικρυς ἀλληγορεῖται κατὰ τινὰς αἰνιγμούς. Ἡλίον γοῦν γράψαι βουλόμενοι, κύκλον ποιοῦσι· Σελήνην δὲ, σχῆμα μηνοειδές, κατὰ τὸ κυριολογούμενον εἶδος· Τροπικῶς δὲ, κατ' οἰκειότητα μετάγοντες καὶ μετατιθέντες· τὰ δ', ἐξαλλάττοντες· τὰ δὲ, πολλαχῶς μετασχηματίζοντες, χαράττουσιν. τοὺς γοῦν τῶν βασιλέων ἐπαίνους θεολογούμενοις μύθοις παραδίδόντες, ἀναγράφουσι διὰ τῶν ἀναγλύφων· Τοῦ δὲ κατὰ τοὺς αἰνιγμούς, τρίτου εἶδους, δεῖγμα ἔστω τόδε. τὰ μὲν γὰρ τῶν ἄλλων ἄστρων, διὰ τὴν πορείαν τὴν λοξὴν, ὄψεων σώμασιν ἀπείκαζον. τὸν δὲ Ἡλίον, τῷ τοῦ κανθάρου· ἐπειδὴ κυκλοτερές ἐκ τῆς βοείας ὄνθου σχῆμα πλατάνεμος, ἀντιπρόσωπος κυλινδεῖ. φασὶ δὲ καὶ

another sort is written as it were *metaphorically*; while the remaining sort speaks *allegorically* as it were by means of ænigmas. Thus, [Imitatively,] when they would indicate the *Sun* they make a CIRCLE, and the *moon*, a CRES-CENT by a form which conveys its own signification. But *Metaphorically*, they adopt some appropriate turn or transfer in their engravings, simply changing some things, but multifariously transforming others: thus in expressing the praises of their kings they invest them with the mythological attributes of the gods, by a transfer of their symbols. But of the third form, the *Enigmatical*, let this serve as an example: some of the stars, on account of the obliquity of their courses they portray by the bodies of Serpents; but the Sun by that of a Beetle, because it forms a globe of cow-dung, rolling it with its

ἑξάμηνον μὲν ὑπὸ γῆς·
 δάτερον δὲ τοῦ ἔτους τμή-
 μα, τὸ ζῶον τοῦτο ὑπὲρ
 γῆς διαιτᾶσθαι· σπερμαί-
 νειν τε εἰς τὴν σφαῖραν, καὶ
 γεννᾶν· καὶ θῆλυν κάνθα-
 ρον μὴ γίνεσθαι.

face averted : they say also that this creature lives six months under ground, but the other portion of the year above ground ; that it propagates by vivifying the beforementioned globe ; and that no female beetle is ever born.—*Strom.* V. 555.

FROM PORPHYRY.

Καὶ ἐν Αἰγύπτῳ μὲν
 τοῖς ἱερέυσι συνῆν, καὶ
 τὴν σοφίαν ἐξέμαθε καὶ
 τὴν Αἰγυπτίων φωνὴν·
 γραμμάτων δὲ τρισσὰς
 διαφορὰς, ἐπιστολογρα-
 φικῶν τε, καὶ ἱερογλυφι-
 κῶν, καὶ συμβολικῶν. τῶν
 μὲν κοινολογουμένων κατὰ
 μίμησιν, τῶν δὲ ἄλληγο-
 ρουμένων κατὰ τινὰς αἰ-
 νιγμούς.

Pythagoras travelled also among the Egyptians ; and in Egypt he lived with the priests, and learned from them the wisdom and language of the Egyptians, and the three kinds of writing, viz. the *epistolographic*, the *hieroglyphic*, and the *symbolic*, the one conveying its meaning directly by imitation, the other allegorically, by means of ænigmas. *De Vit. Pyth.* p. 8.

INDEX
OF THE ABBREVIATIONS USED, AND EDITIONS
REFERRED TO.

Al.—Alii.

Ald.—Aldine edition of Horapollo, 1505.

Anc. Fr.—Ancient Fragments, by I. P. Cory.

Arist.—Aristotle de Generatione et Corruptione.

Aug.—Augustine MS. quoted by De Pauw.

Bartoli.—Bartoli's Admiranda.

Boch.—Bochart's Hierozoicon.

Causs.—Caussin's Horapollo, 1631.

Champ.—Champollion's Pantheon, Precis, and Letters to Dacier.

Clem.—Clemens Alexandrinus' Stromata.

De Pauw, 1727.

Eusebius.—Præparatio Evangelica.

F.—A French Translation of Horapollo, 1574.

Hæsch.—Hæschel's Horapollo, 1595.

Jab.—Jablonski's Pantheon Ægyptiorum, and Glossarium.

Kirch.—Kircher's Obeliscus Pamphilius.

Klap.—Klaproth's Epistola ad Goulianoff.

Leem.—Leemans' Horapollo, 1837.

Mat. Hier.—Wilkinson's Materia Hieroglyphica.

Mer.—Mercer's Horapollo, 1548 and 1551.

Mor.—A MS. given by Morell to Mercer, and quoted by him.

Om.—Omit.

Par. A. B. C.—Three manuscripts in the library of the King of France, referred to by Leemans.

- Par. Reg.—A manuscript in the library of the King of France.
- Pier.—Pierius' Hieroglyphics, 1614—1626.
- Plut.—Plutarch's Isis and Osiris.
- Sh.—Sharpe's Vocabulary of Hieroglyphics, and Egyptian Inscriptions.
- Salm.—Salmasius' Lexicon.
- Tat.—Tattam's Coptic Lexicon.
- Treb.—A Latin translation of Horapollo by Trebatius, 1515.
- Vat.—The Vatican manuscript of Horapollo.

FINIS.

